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MARCH 2000
Issue 26

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Contents

Dear Readers,

Back to basics is a recurring theme in my life at the moment and I'm increasingly convinced that it's the direction we should take the magazine and our contribution to machine knitting. The craft, as we know it today, started its last rise to popularity about 20 years ago. Over the years and as machine knitting became increasingly fashionable, manufacturers made more and more machines and accessories to feed our insatiable appetite. Inevitably, now that there's not vast profits to be made from the craft, many companies have decided to "shut up shop" and seek their fortune elsewhere.

As with most movements, some folk simply flirted with the craft then fell by the wayside. However, there still remains a somewhat smaller but happy bunch of enthusiasts. The expression, "out of a tree", can probably be applied to most machine knitters - at least some of the time and probably with sound justification! We do have fanciful ideas about using up oddments of yarn - and even more creative imaginations about what to do with the empty cones rather than throw them away!

Machine knitters do not fit into the conventional "craft" mould with our handbag neatly on our arm and toes pointing tastefully at "ten to two"! We don't "close ranks" on outsiders who want to know more about us - and we certainly don't keep the success of our home-made "goodies" to ourselves. Far from it, we lift up our skirts or turn our tops inside out and go into intricate detail about the yarn, stitch and tension we've used. Perhaps these are some of the reasons why we've always been considered "outsiders" as a craft movement. No matter! Our ranks can still proudly field a sizeable, dedicated band of enthusiasts who will not be put down by news that some machines and yarn may not be so readily obtainable.

So, it's back to basics this month with a Club Listing which includes some groups that have been meeting for many years. Do try and support your local group and help to keep the craft alive. If your membership lapsed, please consider re-joining - you're sure of a warm welcome and may meet up again with old friends. The Club Listing is by no means complete - but I had to make a start! So, if your club is not mentioned, please let me know and I'll include details in the next possible issue.

It's also back to basics with a "thumbs up" for Pat Coulston's article last month, picking out the cream of the crop from To & Fro of yesteryear. As she mentioned, many of the hints and tips are as good now as they were a couple of decades ago and deserve a fresh airing and reminder. After last month's "taster", this will be a new regular feature in the magazine. Please drop her a line if there's any special help or advice you'd like. Also, if you have any helpful hints, please adopt the old To & Fro spirit and send them in to pass on to other readers. Let us have your original patterns, too. You can enclose a photograph, perhaps of you or a friend wearing your design and we'll include it in the magazine. Long before the glossy magazines took over the craft and we drowned in the big exhibitions, we did quite nicely on our own, thank you. We made machine knitting popular by our own hard work and enthusiasm - and we can still keep it alive today! We simply have to put just a little effort into bringing the craft alive again for each other.

I'll continue to play my part and fly the flag for the craft by attending virtually every machine knitting exhibition taking place during the year ahead - even though I sometimes feel totally isolated in a sea of cross-stitch! If you're coming to an exhibition, don't forget to stop by for a chat. You can also always bring things to me on the stand to save postage. I hope you're now fired up with enthusiasm and raring to go and that my postbag will soon be full of your contributions!

My final "back to basics" this month is coping with a great personal sorrow, because my younger sister has just lost her fight against cancer. Over the past months, many of you have shared your own experiences of this devastating disease with me and I know that your encouragement helped me to be strong for her, at a time when she needed me. My sincere thanks to you all.

June

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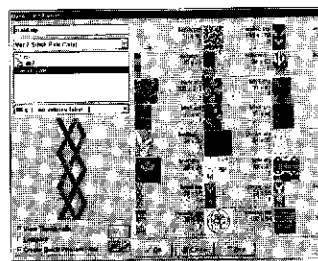
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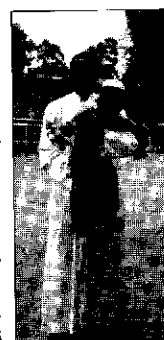


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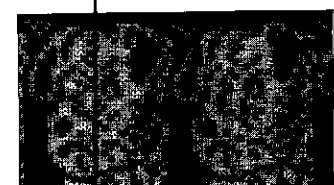
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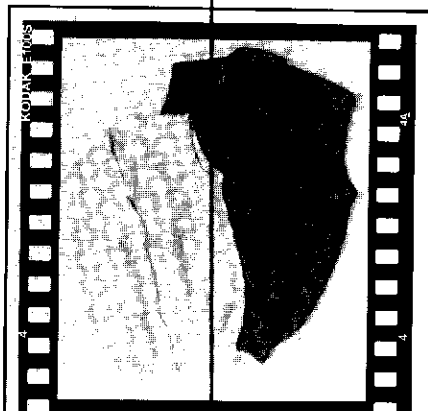
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The 3rd
Machine Knitting Live!

at Summerbee School
Mallard Road, Bournemouth.
Saturday 4th March & Sunday 5th March

Exhibition

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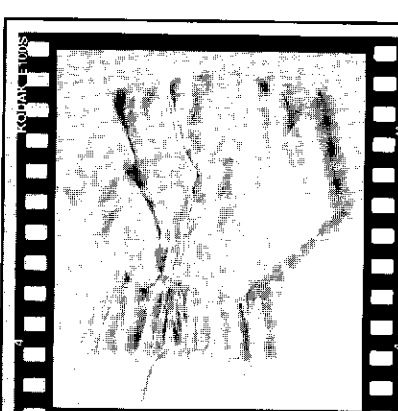
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This pattern is suitable for standard gauge punchcard/electronic machines with a ribber 10



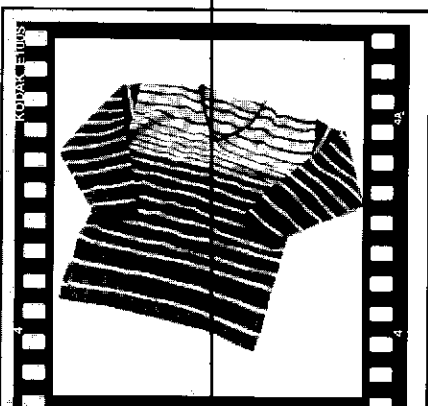
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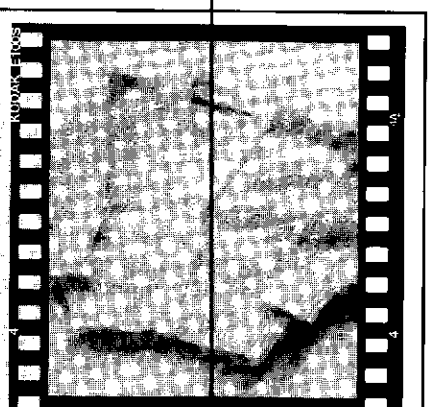
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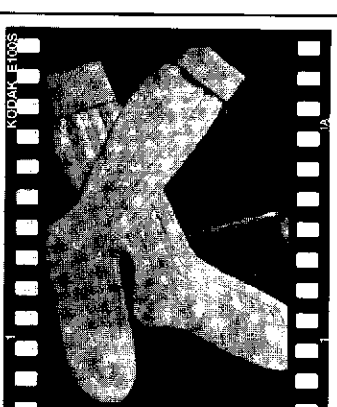
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Jo Newton, Willow Tree Knitwear, Jan Wright

News Line

So what's new, then?

If you'd like to publicise your product in News Line, send the details, together with photographs, to us at **News Line, MKM, PO Box 1479, Maidenhead, Berkshire SL6 8YX**. Our e-mail address is rpa@surf3.net

5th KNITTERS' BONANZA

It's time to remind you that the **North East Club Organisation Group (COG)** are holding their **5th Knitters' Bonanza** on Saturday 18th March 2000 from 10.00 am to 4.00 pm. The venue is Dunston Activity centre, Ellison Road, Dunston, Gateshead NE11 9SS.

Exhibitors will bring yarns, accessories and patterns and there will be demonstrations throughout the day. **Anne Smith** will be there with **Machine Knitting Monthly** and back copies at special show prices. There are refreshments in the centre, as well as a licensed bar. Admission tickets are just £2 each and advance bookings cost

just £1.50 with one free ticket for every ten purchased. They are available from:-

Marian Wheaton
42 Greywood Avenue
Fenham, Newcastle-upon-Tyne
Tyne & Wear NE4 9PA
Tel:- 0191-273 9548

Marian has just realised that she has been taking machine knitting classes now for a quarter of a century and thinks she may have the answer to Pat Coulston's question, "where have all the knitters gone?". In the North East, a lot of them have taken "time out" to care for grand children, since there's been quite a large baby boom in that part of the country. (It's the "boom"

DOLLYKNITS RANGE

Dorothy Russell has just sent us the first set of patterns in the **Dollyknits** range by **Frantor Formats**. *Melissa* is a set of garments for toddler dolls approximately 12 inches tall. The patterns are knitted on a single bed, standard gauge machine with small amounts of 4-ply yarn and are ideal for using up ends of cones. The patterns include a basic wardrobe that can be mixed and matched to make a variety of outfits suitable for male and female dolls.

The set comprises:-

Vest & pants, socks & shoes, yoked dress, yoked coat & Tam O'Shanter, hooded duffle coat, trousers & T-shirt, A-line skirt & jumper, poncho & bobble hat, party dress, hair band & party pumps and a hooded cloak/cape.

All of the garments are simple to make and, for newer knitters, these would be a good introduction to making yokes before attempting full-sized garments!



DOLLYKNITS RANGE

Collection 1 - 'Melissa'

What the unit dressed dolls are wearing today!



The book costs £5.75 including postage and packing and cheques should be made payable to Dorothy Russell. The address you need is:-

Dorothy Russell
Frantor Formats
42 Pretymen Road
IPSWICH IP3 9AY
Tel:- 01473-411774
E-mail:- frantorformats@dollydimps.talk21.com
Website:- <http://www.dollydimps.freemove.co.uk>

that's large, not the "babies"! Other knitters have started computer courses to keep up with their grand children! However, Marian feels it only takes a "cry for help" and they all rally round!

Old or young, everyone will get together in the Dunston Activity centre on the 18th March. All knitters are very welcome and another enjoyable day is forecast!

CELEBRATE THE MILLENNIUM!

METROPOLITAN LEADS THE WAY

FREE KNITTING HOLIDAY FOR 2000!
It's a Knitter's Dream Week!

Monday September 18th until Friday September 22nd
Lectures & workshops during the day and evening entertainment at Alvaston Hall Hotel, Nr Nantwich, Cheshire, all inclusive. A Knitter's Dream.

All who pay deposits by February 14th, 2000 will be entered into a DRAW for the FREE place on the Knitting Holiday of a lifetime. Half board and tuition included. All lectures and workshops arranged in advance.

Correspondence Course for the Brother Electronic 970.

Special introductory price £68.00 for enrolments made before January 5th 2000.

For further FREE details contact:-

Metropolitan

The Pinfold, Poole, Nantwich, Cheshire CW5 6AL.

Tel: 01270-628414 Fax: 01270-610038

NEW

PERIOD GARMENT SCHEME

The dawn of a new millennium sees an exciting new development in the **Knitting & Crochet Guild's** collection of knitted and crocheted articles. The Guild Library contains vast quantities of period knitting and crochet patterns, while the Guild Collection holds a large and varied source of period yarn. In this exciting new development, these two resources are being matched together to re-create the garments of the past. The Guild is certainly living up to its aim to preserve the best of the old while exploring the new.

Items currently in progress include a 1950s matinee jacket in Patons 2 ply yarn, a dolman-sleeved jumper in Copley Crysette and a small crochet tablecloth from a Joan Murray pattern. Guild spokeswoman and scheme co-ordinator, **Rita Taylor**, thanked the members of the Guild who have either finished or are working on items at present. She added,

Knitting & Crochet Guild

"we are particularly looking for volunteers to make a man's waistcoat, a knitted bra or a pre-1960s cardigan".

The Guild's programme of Study Days continues with *From Square to Eternity* featuring **Pat Ashforth** and **Steve Plummer**. This takes place in Staffordshire on Saturday 8th April. *Creative/Freeform Crochet* with **Rhoda Robertson** follows in Edinburgh on Saturday 6th May. For further information about the Period Garment Scheme and Study Days or for further information about the Knitting & Crochet Guild, please contact the Membership Secretary:-

Anne Budworth
228 Chester Road North
KIDDERMINSTER
Worcestershire DY10 1TH
Tel:- 01562-754367
E-mail:- budwortha@cs.com

NEW LAUNCH

The **Fashion & Textile Information Directory 2000/2001** was launched in December and is a "must have" for all designers, fashion lecturers, teachers, students, embroiderers and fashion and textile enthusiasts who want to develop new sources for fabrics and yarns, beads and buttons, embroidery equipment and materials. This is the second edition of an annual publication and it's an easy-to-use reference index to suppliers in the Fashion and Textile industry, listing:-

- * Over 1000 entries
- * Suppliers listed in category of product with company name, address, telephone and fax numbers and product
- * A to Z of all companies listed
- * Guilds, Societies and Associations
- * Museums & research centres housing collections of fashion, costumes, textiles and accessories.

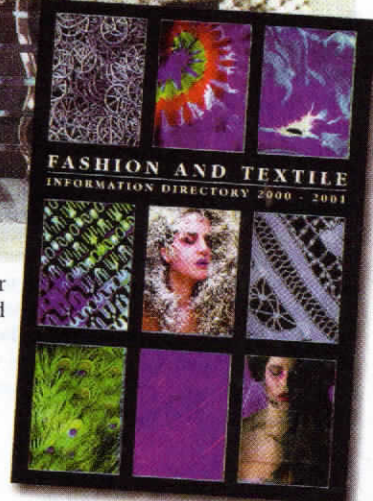
The Directory has over 500 new entries listed and includes new sections including an additional 50 pages of information. It is use-

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News Line

A Helping Hand...

Out of Africa

Following on from our feature article on page 23 of Issue 20 (September 1999), we sent **Fr David Kirijja Katende** a copy of the magazine. We've received another letter from him, together with more photographs of his parishioners. It's a heart-warming story we started in Issue 13 when we asked you to knit a teddy to help a child.

Dear Anne

Thanks very much for your beautiful magazine and sorry I have been very busy preparing for our *Parish Silver Jubilee*, so I could not reply quickly. Please receive photos of our rural out-station Bujunko whose inhabitants were excited to see their church, home area and their priest in the magazine. I hope we shall continue to feature on your pages.

I have written to **Doris Elliott** to find out whether we can get friends in your community to help children in Bujunko Primary School to get a new classroom block. The children have had a very bad classroom block for a long time now and the parents are very poor. We are so grateful for your interest and every little helps us tremendously - God Bless you all.

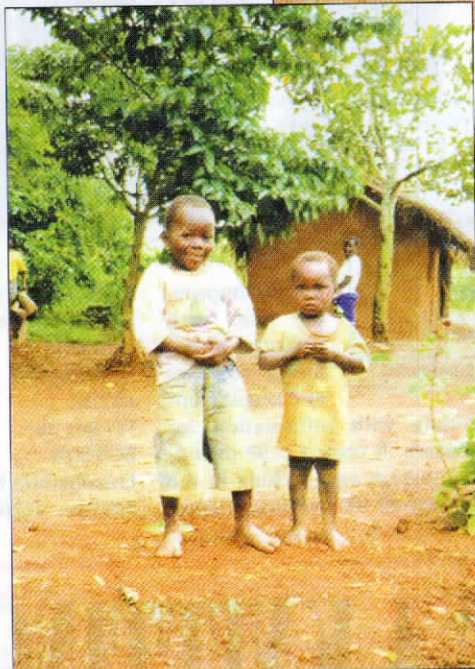
Fr David Kirijja Katende

Parish priest, Our Lady of Fatima

Nakulabye Parish

PO Box 16441, Wandegaya, Kampala, Uganda

We're not sure if we can give any constructive help to the next most pressing need in this community. So, if you have any suggestions, please get in touch.



Until Idi Amin Dada rose to power and became its president, Uganda was one of Africa's lesser-known countries. President Amin's bizarre public pronouncements in the 1970s constantly fascinated the news media. Amongst other things, Amin proclaimed his intention to raise a monument to Adolf Hitler and offered Richard Nixon some gratuitous advice. However, lurking beneath this facade of buffoonery was the reality of massacres in Uganda and the disappearance of many of its people. Uganda continued to remain headline news and it was not long before the country became an African horror story. Even now, more than a couple of decades after Field Marshall Amin's flight to exile in 1979, popular imagination still links Uganda with its former ruler.

It's somewhat surprising that the well-publicised excesses of Amin, at the expense of Uganda and its citizens, were not unique. The earliest assaults were committed by Amin's predecessor, Apolo Milton Obote. He suspended the 1962 constitution and ruled part of Uganda by martial law for five years. It was a military coup in 1971 that brought Amin into power and his bloody regime was followed by an even bloodier one. Obote became president for a second term and during the country's civil war from 1981 to 1985, government troops carried out genocidal sweeps of the rural populace in the Luwero Triangle. The collapse of coherent government under Amin, his plunder of his nation's economy, then the even greater failure of the second Obote government, raises the question - "what went wrong?"



GEOGRAPHY

Uganda lies astride the Equator in the middle of East Africa, covering an area of approximately 90,000 square miles. It is bordered by Sudan to the North, Kenya to the East, Burundi, Tanzania and Rwanda to the South and Zaire to the West.

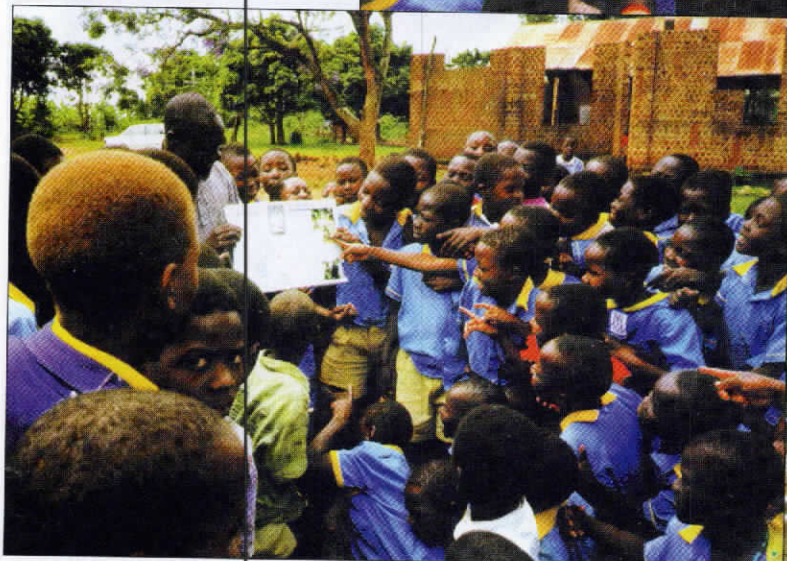
The capital city, Kampala, lies on the shores of the world's second biggest lake - Lake Victoria - which covers almost 26,000 square miles. That's about the same size as Ireland!



CAN YOU HELP?

Teddies are needed constantly by doctors who treat children in Third World countries. They ask for them because they have found that sick children who have their own Teddies to cuddle in their cots get better quicker than those who don't have one. As each child keeps their own Teddy and takes it home, doctors need a constant supply.

Full instructions are given for knitting a simple Teddy on page 41 of Issue 13 (Feb 99 magazine).



They are very simple and quick to make and can be stuffed either with Kapok or proper toy stuffing. If you can make a little bag for your Teddy, that would be most welcome but if you can't, it doesn't matter. Readers **Eileen Brown** and **Vera Owen** devised a pattern for a knitted Teddy bag and we printed their letter and easy bag pattern on page 14 of Issue 24 (Jan 2000 magazine). If you can knit and sew up a Teddy, but cannot stuff and finish it, your knitting would still be appreciated. A team of volunteers can stuff Teddies and you can find out more about the arrangement if you telephone Doris Elliott on 0191-286 1569.

nity units in many mission stations can use large quantities of them. A layette comprises a knitted blanket approximately one metre square, a baby vest, a pair of booties, a nappy, three nappy pins and a piece of soap. If these are placed in a plastic bag and sealed down, they are in a very convenient state for onward delivery to the missionaries.

Please send any gifts to the address given below or, if you live in the Newcastle area and would like to hand in your Teddy personally, you would be most welcome at:-

**West End Leisure & Learning
Stephenson Building
Elswick Road
Newcastle-Upon-Tyne
Tel:- 0191-273 3271 ■**

If you can't knit, but would still like to help, baby layettes are also desperately needed and mater-



A Helping Hand

Unisex Waistcoat

An MKM design in Uppingham Yarns 4-ply Acrylic yarn

The tuck stitch series has been one of our most popular features, especially since we have also included stocking stitch instructions for these classic designs. This month, we have a unisex waistcoat in either tuck or stocking stitch with a "V" neckline.

The pattern is written in ten sizes and we've used Uppingham Yarns 4-ply Acrylic. There's a wide colour range, it's easy to knit, wonderfully soft and represents excellent value. A 500g cone costs just £3.50 and you should be able to make two or three garments from one cone! The 32" tuck stitch version weighs 190g and the 40" weighs 215g. Our combination pattern gives you:-

- * "V" neck, tuck stitch waistcoat in 10 sizes.
- * "V" neck, stocking stitch waistcoat in 10 sizes.

General Information

Both Versions

PATTERN RATING

** Easy to knit for knitters with a little experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Uppingham Yarns 4-ply Acrylic.
1 [1, 1, 1, 1, 1, 1, 1, 1, 1] x 500 g cone in Main Yarn (MY).

7 buttons.

2 stitch holders.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, a mail order brochure or colour charts please write to Uppingham Yarns Ltd, 22 North Street East, Uppingham, Rutland LE15 9QL or telephone 01572-823747.

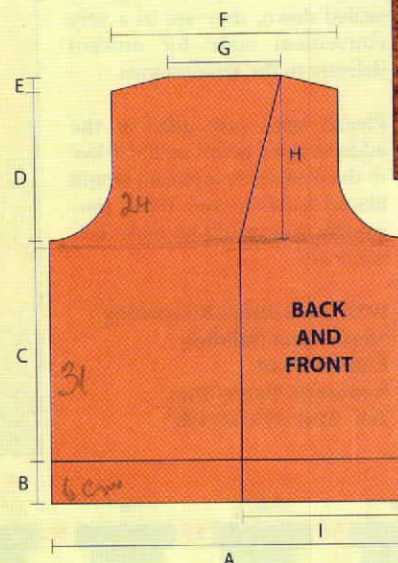
GARMENT WEIGHT

Finished garment in first size weighs 190 g and in fifth size weighs 215 g.



Diagrams

- A = 48.5 [50.5, 53.5, 55.5, 58.5, 60.5, 63.5, 65.5, 68.5, 70.5] cm
B = 6 cm
C = 31 [31, 31, 31, 32, 32, 32, 32, 32] cm
D = 21 [23, 24, 25, 27, 28, 29, 31, 32, 33] cm
E = 2 cm
F = 32.5 [34, 35.5, 37, 39, 40.5, 42, 44, 45.5, 47] cm
G = 15 [15.5, 16, 17, 17.5, 18.5, 19, 20, 20.5, 21] cm
H = 23 [25, 26, 27, 29, 30, 31, 33, 34, 35] cm
I = 23 [24.25, 25.5, 26.75, 28, 29.25, 30.5, 31.75, 33, 34.25] cm



Pattern Information

MEASUREMENTS

To fit bust or chest 82 [87, 92, 97, 102, 107, 112, 117, 122, 127] cm, 32 [34, 36, 38, 40, 42, 44, 46, 48, 50] in.
Actual size 95 [100, 105, 110, 115, 120, 125, 130, 135, 140] cm, 37½ [39½, 41½, 43½, 45½, 47½, 49½, 51½, 53½, 55½] in.

Length to shoulder 58 [60, 61, 62, 65, 66, 67, 69, 70, 71] cm, 23 [23½, 24, 24½, 25½, 26, 26½, 27, 27½, 28] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 60 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 7).

28 stitches and 40 rows to 10 cm, 4 in measured over st st (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use and our yarn guide, please turn to page 54.

NOTES

a) We used purl side of knitting as right side of tuck stitch garment and knit side of knitting as right side of stocking stitch garment.

b) Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) You may substitute any tuck stitch pattern as long as you match the tension quoted.

d) On Silver Reed electronic machines, place needle 1 cam at centre 0. Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

e) Brother electronic machines, place pattern at each side of centre 0.

Knitting Instructions

Tuck Stitch Version

BACK

With carriage at right and using MY, cast on 117 [123, 129, 135, 141, 147, 153, 159, 165, 171] sts at centre of machine in 1x1 rib with extra stitch at left.

* K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer sts for st st. Insert card and lock on first row. Take carriage across

twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck stitch *.

K 185 [185, 185, 185, 191, 191, 191, 191, 191] rows. RC shows 186 [186, 186, 186, 192, 192, 192, 192, 192].

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on every alt row until 83 [89, 93, 97, 103, 107, 111, 117, 121, 125] sts rem, then on every foll 4th row until 79 [83, 87, 91, 95, 99, 103, 107, 111, 115] sts rem. K 90 [98, 102, 106, 114, 118, 122, 130, 134, 138] rows. RC shows 312 [324, 330, 336, 354, 360, 366, 378, 384, 390].

SHAPE SHOULDERS

Cast off 3 [4, 4, 4, 4, 4, 4, 5, 5] sts at beg of next 10 rows and 6 [2, 3, 4, 6, 7, 8, 4, 5, 6] sts at beg of foll 2 rows. Cast off rem 37 [39, 41, 43, 43, 45, 47, 49, 51, 53] sts.

LEFT FRONT

With carriage at right and using MY, cast on sts 3 to 58 [61, 64, 67, 70, 73, 76, 79, 82, 85] inclusive at right of centre 0 in 1x1 rib. 56 [59, 62, 65, 68, 71, 74, 77, 80, 83] sts. Work as for Back from * to *.

** K 185 [185, 185, 185, 191, 191, 191, 191, 191] rows. RC shows 186 [186, 186, 186, 192, 192, 192, 192, 192]. Knit 1 row extra for Right Front.

SHAPE ARMHOLE & FRONT EDGE

Dec 1 st (2 sts in) at left edge on next and every foll 7th row and at the same time, cast off 4 sts at beg of next row, K 1 row. Dec 1 st (2 sts in) at armhole edge on every alt row until 35 [38, 39, 41, 44, 46, 47, 50, 52, 54] sts rem, then on every foll 4th row until 31 [33, 35, 36, 38, 39, 41, 43, 44, 46] sts rem. Cont to dec at front edge only on every 7th row from previous dec until 21 [22, 23, 24, 26, 27, 28, 29, 30, 31] sts rem. K 20 [25, 24, 23, 35, 34, 33, 38, 37, 36] rows.

SHAPE SHOULDER

Cast off 3 [4, 4, 4, 4, 4, 4, 5, 5] sts at beg of next and foll 4 alt rows, K 1 row. Cast off rem 6 [2, 3, 4, 6, 7, 8, 4, 5, 6] sts **.

RIGHT FRONT

With the carriage at the right and using MY, cast on sts 4 to 59 [62, 65, 68, 71, 74, 77, 80, 83, 86] inclusive at left of centre 0 in 1x1 rib. 56 [59, 62, 65, 68, 71, 74, 77, 80, 83] sts.

Work as for Back from * to *.

Work as for Left Front from ** to **, reversing shaping by noting alteration in number of rows worked and reading right for left.

Stocking Stitch Version

BACK

With carriage at right and using MY, cast on 136 [142, 150, 156, 164, 170, 178, 184, 192, 198] sts at centre of machine in 1x1 rib.

K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer sts for st st *.

Set RC at 000. Using MT, K 124 [124, 124, 124, 128, 128, 128, 128, 128, 128] rows.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on every row until 100 [110, 110, 116, 124, 130, 134, 144, 148, 150] sts rem, then on every foll alt row until 92 [96, 100, 104, 110, 114, 118, 124, 128, 132] sts rem. K 60 [64, 68, 70, 76, 78, 80, 86, 88, 92] rows. RC shows 208 [216, 220, 224, 236, 240, 244, 252, 256, 260].

SHAPE SHOULDERS

Cast off 6 [7, 7, 7, 8, 8, 8, 9, 9, 9] sts at beg of next 6 rows and 7 [5, 6, 7, 6, 7, 8, 7, 8, 9] sts at beg of foll 2 rows. Cast off rem 42 [44, 46, 48, 50, 52, 54, 56, 58, 60] sts.

RIGHT FRONT

With carriage at right and using MY, cast on 65 [68, 72, 75, 79, 82, 86, 89, 93, 96] sts at right of centre 0 in 1x1 rib.

Work as for Back from * to *.

** Set RC at 000. Using MT, K 124 [124, 124, 124, 128, 128, 128, 128, 128, 128] rows. Knit 1 row extra for Left Front.

SHAPE ARMHOLE & FRONT EDGE

Dec 1 st (2 sts in) at left edge on next and every foll 4th row and at the same time, cast off 4 sts at beg of next row, K 1 row. Dec 1 st (2 sts in) at armhole edge on every row until 43 [48, 47, 50, 54, 57, 59, 64, 66, 66] sts rem, then on every foll alt row until 37 [38, 40, 41, 44, 45, 47, 49, 51, 53] sts rem. Continue to decrease at front edge only on every 4th row from previous dec until 25 [26, 27, 28, 30, 31, 32, 34, 35, 36] sts rem. K 15 [19, 19, 19, 23, 23, 23, 27, 27, 27] rows.

SHAPE SHOULDER

Cast off 6 [7, 7, 7, 8, 8, 8, 9, 9, 9] sts at beg of next and foll 2 alt rows,

K 1 row. Cast off rem 7 [5, 6, 7, 6, 7, 8, 7, 8, 9] sts **.

LEFT FRONT

With carriage at right and using MY, cast on 65 [68, 72, 75, 79, 82, 86, 89, 93, 96] sts at left of centre 0 in 1x1 rib.

Work as for Back from * to *.

Work as for Right Front from ** to **, reversing shaping by noting alteration in number of rows worked and reading right for left.

Both Versions

ARMHOLE BANDS (4 PIECES)

Push 74 [80, 83, 89, 95, 98, 104, 110, 113, 119] Ns to WP. With K side facing, pick up 74 [80, 83, 89, 95, 98, 104, 110, 113, 119] sts evenly along armhole edge and place on to Ns. Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-4/MT-4, K 28 rows. Transfer sts for st st. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

FRONT BORDER

Using MY, cast on 17 sts by hand. Set RC at 000. Using MT-1, K 7 [7, 7, 7, 4, 4, 4, 4, 4, 4] rows.

* Counting from each end, make buttonholes over 4th, 5th and 6th sts. K 21 [21, 21, 21, 22, 22, 22, 22, 22, 22] rows; rep from * 5 more times. Make buttonholes over same sts as before. K until border when slightly stretched, fits up front edge, across back of neck and down front edge. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join shoulder, armhole band and side seams. Fold armhole bands in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold front border in half lengthways. Neaten short ends, then sew in position with buttonholes on right front for a woman or left front for a man. Finish buttonholes and sew on buttons to correspond. ■

Classwise

Part 2 - Tuck & Slip Stitch

Beryl Jarvis has been taking her students and our readers through basic machine knitting skills. Last month she introduced us to some of the fantastic fabrics that can be knitted on our machines; this time she looks at designing tuck stitch and slip stitch patterns.

TUCK STITCH

Before we create our own pattern let's re-cap on tuck stitch in general. With most punchcard machines, the needles to be moved to upper working position are selected by punched holes; the areas not punched will leave needles in working position. The selection has to be made before the machine can be set to knit the pattern. You will not see needles move when tuck stitch or any pattern on Knitmaster and Silver Reed machines is knitted.

With a tuck stitch pattern, the needles moved to upper working position will knit; the needles in working position will hold the loop of yarn but not knit it. Therefore, tuck stitch patterns usually only have single needles left in working position with needles either side moved to upper working position. If more than one needle is left in working position, one continuous loop of yarn will be taken into the hooks and this may create problems when the needles are selected to be knitted. The loop will come off the needles and could tangle. Look at the basic patterns supplied with your machine to use for tuck stitch. You will notice that they are mostly fully punched, with just occasional single holes not punched.

Positive & Negative Variation

When electronic machines are not programmed with any variations, the black squares represent the needles that will be moved to upper working position and the white squares represent the needles to stay in working position. Often, when knitting a tuck stitch pattern, you will need to choose the positive/negative variation. This will reverse the selection to make the white squares move needles to upper working position and the black squares leave needles in working position.

Look at your pattern book and

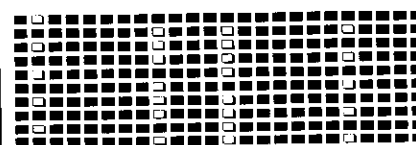
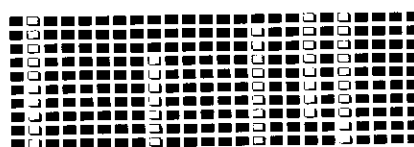
examine the charts of patterns suggested for tuck stitch. You may find some designs that need to have the positive/negative variation switch on. When designing your own patterns, it is usually easier to just input the few black squares for the needles (that will stay in working position). This will leave the majority of the pattern white and you then use the positive/negative variation switch. Unfortunately, punchcard knitters don't have this option so there will probably be a lot of holes to be punched!

Hold It!

If a needle is only holding a tuck loop on one row and being selected to knit on the next row, the depth and texture of the pattern will be quite subtle. Conversely, if the same needle holds a tuck loop on several rows, the texture and effect will be deeper. As the yarn is held in the hooks until the needle is selected to knit, there will be problems when knitting 4-ply yarn if the same needle is not selected for more than four rows. If fine yarns are used, you will

Each needle to hold a tuck loop must have the needles either side selected to knit

Diagram 1



Needles holding tuck loops must be selected to knit after a maximum of four rows

Diagram 2

ever means you use, try to create a design suitable for tuck stitch. Some of you may use a computer program such as DesignaKnit or a PPD to draw your patterns, but many knitters neither have nor want these aids. As mentioned in my last article, I have stitch-related paper for sale that's ideal to use when creating your own pattern ideas.

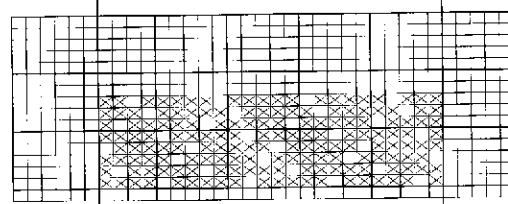
Having created a design, punch it out on a card or input it into your electronic machine and knit a sample. Tuck stitch patterns are often made up of quite small repeats. Electronic knitters only have to input one repeat whereas punchcards need to be punched over the whole width and made long enough to go through the

machine and join. Don't forget to start and end with two rows completely punched to overlap and join.

Which Button?

Put your new punchcard into the machine, join it up and lock on Row 1 or input your pattern into your electronic machine following the instructions in the manual. Work a selection row and punchcard knitters release punchcard. Set the machine to knit tuck stitch. On Brother and Toyota machines, press in both TUCK buttons. Knitmaster and Silver Reed owners should move the cam lever to T. Knit a sample.

Diagram 3 and Sample 1 shows a simple design that I created first on stitch-related paper then took to my machine. As the needles are only holding tuck loops for one row and occasionally, the pattern is not very impressive. Diagram 4 and Sample 2 has tuck loops held for four rows and over more needles in a row so the pattern is much more noticeable.



Punch holes where Xs are

Repeat on punchcard until long enough to be joined



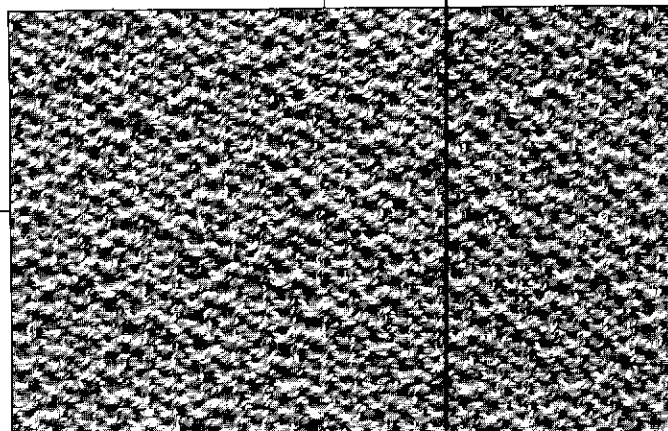
Electronic pattern:
6 sts wide
8 rows long

▲ Diagram 3 Sample 1 ►

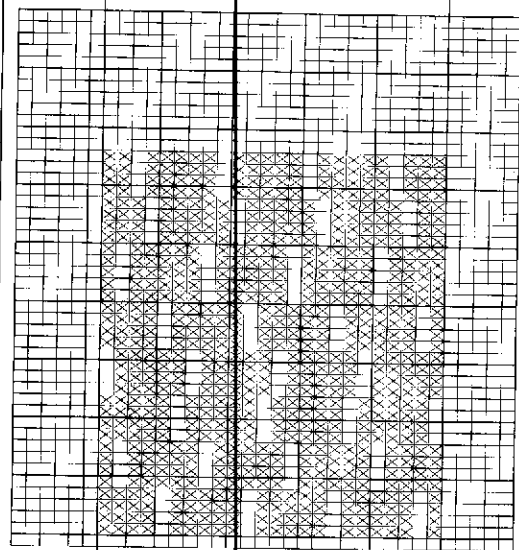
probably get away with more than four loops on an individual needle.

Designing Patterns

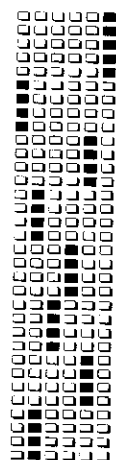
With the above limitations in mind, look at the guidelines in Diagrams 1 and 2 then, by what-



Let's get knitting!



Punch holes where Xs are
Repeat on punchcard until long enough to be joined
Diagram 4



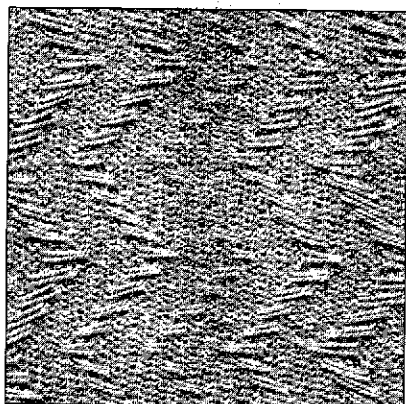
Electronic
pattern:-
6 sts wide
32 rows long
Use Positive/
Negative
Variation

SLIP STITCH

What machine knitters usually know as slip stitch is also called skip stitch in Brother manuals. When knitting on Brother machines, the PART buttons are pushed in. On Toyota machines, EMPTY is selected. Knitmaster and Silver Reed owners move the cam lever to S.

What's In A Name?

The difference between tuck and slip stitch patterns is straightforward. The yarn is held in the hooks of the needles not selected to knit as tuck stitch and it slips by the non-selected needles for slip stitch. The slipped loops can create some very interesting patterns. Whereas tucked loops can only be held on single needles, the same restriction does not apply to slip stitch. However, small loops slipping by one, two or three needles usually look best. Look now at Diagram 5 and Sample 3. Please note that slip-

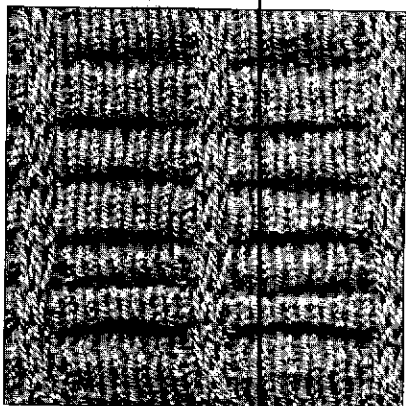


Sample 3

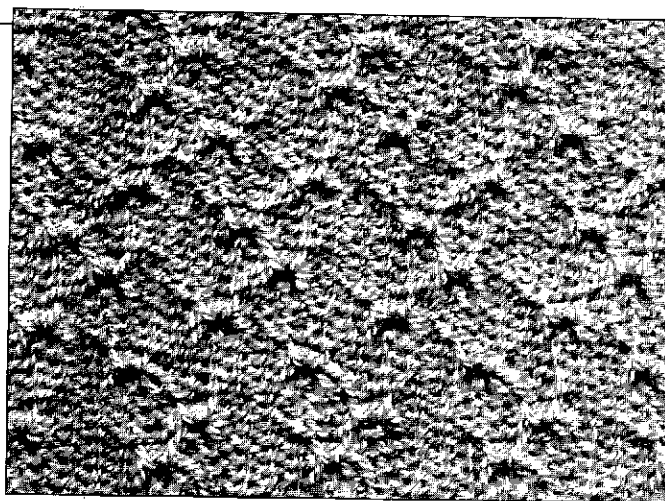
ping by more than three needles will usually leave floats that get caught by rings and fingers.

You'll find that the same needles can be slipped for several rows before being knitted. When a pattern does slip the same needle for several rows, a ruched fabric is the result. It is often difficult to see what the finished fabric will look like at the designing stage. Remember that only the punched holes and selected needles will be knitted. Diagram 6 and Sample 4 shows a ruched fabric.

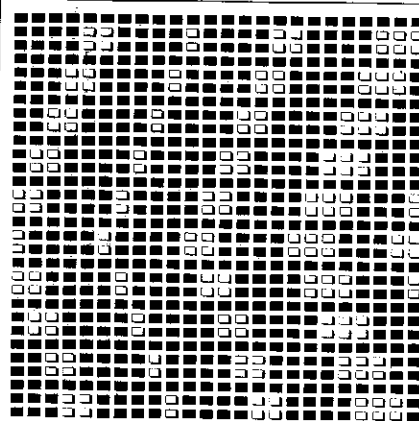
So far, we have just been looking at single colour tuck and slip stitch patterns that usually look best from the purl side. Only one colour has been knitted at a time, in either tuck or slip stitch. However, if the colour is changed, many more interesting fabrics can be made and I'll write about them next time. ■



Sample 4

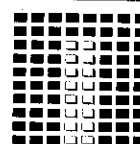


Sample 2



Pattern is 24 stitches wide x 30 rows long

Diagram 5



This pattern is
8 stitches wide
(repeat three
times across
punchcard),
10 rows long
(punchcard is
long enough to
go through the
machine and
join).

Diagram 6

90 Asfordby Road
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Beryl Jarvis

Tel: 01664-850418

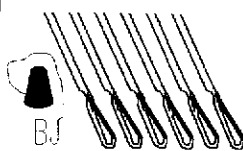
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Classwise

Look at Life

The Millennium - and knitting!

During 1999 weren't you heartily sick of the word "Millennium"? **Joan Lafferty** certainly was. We seem to have arrived in 2000 without the world coming to an end, the Dome was (more or less) completed and that famous bug seems to have died a natural death. So why has Joan thought fit to bring it all up again now?

I cannot say I am a particular fan of Sir Cliff, or any pop star of the present time. I'm more of a Bing Crosby or Val Doonican type! However, I applaud him first of all for treading a "straight and narrow" path when so many of his contemporaries did not and secondly for sticking to his craft so successfully over many years. I'm all for sticking to one's chosen craft!

What I admire him for was the Christian beliefs (which I share) contained in his "message". Now wait a minute - don't turn away now - I know this magazine is no place for religion or politics and I have no intention of giving you a sermon! What I aim to do is give you something to mull over - some of this you'll already know and some you may not. I'll then try to explain how knitting fits into all of this.

AMAZING TECHNICOLOUR DREAMCOAT

It is my belief that, about 2000 years ago, a prophet called Jesus Christ lived and at the age of 33 was nailed to a cross and died. Not such a well-known, but nevertheless historical fact is that in those days it was the practice for the soldiers who were present at the death to cut up the person's clothing and share it amongst them. It seems that pieces of woven cloth were precious and there is nowadays some doubt about the translation of the words. Apparently the word for "piece" is very like the word for "colour". If that is so, the "amazing techni-

colour dreamcoat" may have been only a "patchwork coat" - which would not have made such a good title for a musical would it?

Another fact I understand is that Jesus' robe (or coat as some translators have it) was "woven in the round without a seam". For this reason, the soldiers did not cut it up but instead drew lots for it. Now anyone who has done any weaving will know that one cannot weave "in the round". (I know that nowadays there are machines that make circular woven cloth, but they are essentially a modern invention.)

History again tells us that the first cloth was woven by hanging (threads from the branch of a tree, weaving the cross thread in and out. So I feel sure there's no way that anything could be woven "in the round without a seam" at that time. Some historians also express the view that Jesus' robe must have been knitted! Now do you see what I am on about when I mention the word "millennium" and "knitting" in the same sentence?

Astronomers have researched back and apparently there was certainly a very bright star about that time, so presumably the shepherds may have followed its course across the sky. However, I hardly think the conversation went like this:-

- "Look! There's the star we were told about. Let's go and see the new King. Oh and by the way, lads, let's invent knitting at the same time."

Again, history tells us it was shepherds who invented knitting. I have always thought it was to give them something to do when they were all alone, looking out for predators attacking

their flocks. Does the "all alone" bit strike any chords? This is why we have classes and knitting magazines today!

MYSTIC JOAN PREDICTS

Whether or not you subscribe to any of these ideas, it's virtually certain that knitting must have been around for over 2000 years. As machine knitters, we have been saddened to see the decline of this craft over the last few years. Indeed, the older ones among us also bewail the fact that the youngsters are no longer taught to knit by hand. However, I cannot think that something that has survived over 2000 years will ever completely die out.

Hand knitting flourished in Queen Elizabeth I time, was killed off to some extent by the advent of machines, but saw a considerable revival in Victorian times. I know machines are only some 500 years old, but "Mystic Joan" predicts that there will be a revival, although just at the moment the central heating has failed and my crystal ball is so clouded, I cannot predict just when this will happen!

HIGHS & LOWS

Crafts have always had their "highs and lows". I was talking about weaving and, just after the war, weaving had its little day. I love all crafts and there are not many I haven't tried over the years so I bought a small table loom in

about 1946. This was made of plastic, which I was given to understand was material originally intended for aircraft, but I'm not sure on this point.

Any loom has a piece of equipment called a "heddle", through which the warp (lengthwise) threads are passed. By lifting this heddle up and down, the shuttle passes through alternate threads as it goes from one side to the other. This heddle was also made of plastic, as was a ratchet screw that was used to wind the woven fabric as the work progressed. I had two of these heddles - one that took what I suppose was about a 4-ply wool and the other accommodated rug wool.

Stair carpet was almost impossible to buy at that time, so I wove a huge length in darkish red. As the loom was limited in width, just as our knitting machines are today, I crocheted along each side with black. I remember having some of the WI members to a meeting in my house. I happened to mention my efforts at weaving and was a bit surprised when they all rushed out into the hall to look at my creation!

UP TO THE JOB?

It has to be said that the plastic was not up to the job and I hope the aircraft survived better! First of all the ratchet screw broke under the strain. A neighbour who was an engineer made me a splendid metal one, which proved too heavy for the plastic sides, which then split. I never got another loom because I'd got weaving out of my system after this marathon effort. So now I will drag you back into the 20th century - and I don't mean the 21st.

BUNNY BUGS

I have had **Wendy Phillips'** books with sideways-knitted garments for ages and about six months ago I decided I really must try one of her patterns. Since my eyesight is not as good as it once was, I thought it would be easier to punch a

card, rather than draw out the patterns on a mylar sheet. So, I punched out a very long card with leaping bunnies.

The pattern had bands of Fair Isle on either side of these bunnies, so I duly knitted the back without the animals. I just used the Fair Isle pattern, which would come over the shoulders. I was following Wendy's pattern word for word, which is not a thing I often do! I knitted the front as per pattern, which involved casting off then casting on stitches for the neck. At the end of this lengthy process, I decided it would have been much easier - for me at any rate - to do a cut and sew neckline.

When the piece of knitting came off the machine, I found that the bunnies were nothing like the picture in the book. Had I punched the card incorrectly? I couldn't think I would be so daft as to do about twenty or thirty rows wrongly and indeed I had not. A further trial proved that the patterning mechanism had gone completely wrong and it was only selecting some needles at the right and none at all at the left. I think I should mention that the punchcard machine I was using was a rather basic **Brother 836**, which I really keep as a stand-by when my 950i is otherwise occupied.

FOLLOW MY LEADER

I find using the garter carriage is wonderful, but it can tie up the machine for hours and days. I was moaning about this to a colleague at the knitting club, when she pointed out an advertisement on the notice board for a **Brother 881** machine. (This model is much more sophisticated than the 836 and also has a lace carriage). In truth, I did not need another lace carriage because the one for my 950i works perfectly well on both machines. However, the 881 has a built-in Knit Leader, unlike the 836, which has the larger version attached separately. I have always had trouble with this attachment on this particular machine. It needed propping up to stay in the correct place

and was not at all satisfactory - possibly because it had been ill-treated by a previous owner! The upshot was that I stripped the 836 of all the useable parts and sent the carcass to the tip, via my handy son. I bought the 881 at a very reasonable price and made another front, which came out successfully.

You know what comes next, don't you! As a typical machine knitter, I naturally omitted to do a tension piece for the second machine. Not only was I eager to "have a go", I was also following a pattern, not using the Knit Leader. Of course you've guessed it, the front from the "new" machine was much wider than the back knitted on the one I'd sent to the tip. However, I told myself I was only practising, which is the best excuse I could come up with in the circumstances! The back is now unpicked and awaiting re-knitting when I have got over Christmas, the New Year and the 'flu bug which visited me along with half the population.

The point I am really making is that most of us tend to forget the power of advertising. In my case, it was only a postcard on a notice board that caught my eye. I bought my first machine in 1952 because of literally hundreds of advertisements for knitting machines in craft magazines - and indeed I bought my loom by the same medium. I do feel strongly that if the manufacturers put out more advertisements, there would be more sales and the craft would pick up again.

How about advertising on TV? I am quite willing to offer my services if it will help - although if you had me grinning out of the screen, it might put more people off the whole idea than it encouraged to buy! To be serious and realistic, a TV advertisement would be terribly expensive. That, in turn, would put up the price of machines - which would probably be beyond people's pockets. It's a vicious circle, isn't it? So, we'll have to wait for the tide to turn, which I'm sure it will do, given time! ■

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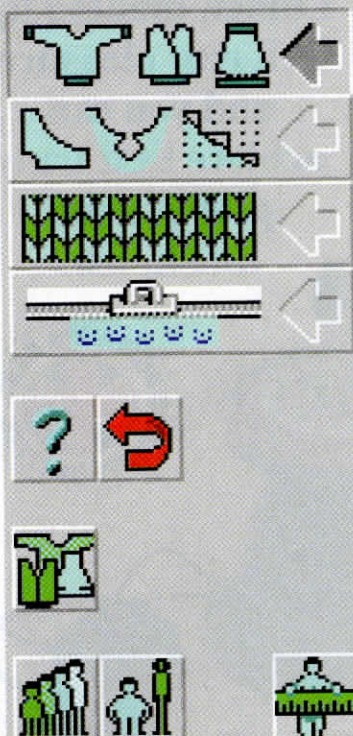
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Look at Life



DesignaKnit 7

File: Part 1 - Files and stitch types



So you have upgraded to DesignaKnit 7! What's in the new program? In this article, Diane Bennett covers opening and working with files and the new stitch types, explaining the differences for those who have used a previous version of DesignaKnit.

OPENING FILES

Use **File - Open** stitch patterns and one of the major new features of the new program, the browser, is displayed. **Thumbnails**, or small pictures of the various stitch patterns, are shown on the screen (see Fig. 1). Select on any file by clicking on it and it will be displayed in the box at the bottom left. Click on this, as shown, to open the file. The thumbnails make it easy to search for a particular file and information about the file - name, size and method of knitting is displayed with them.

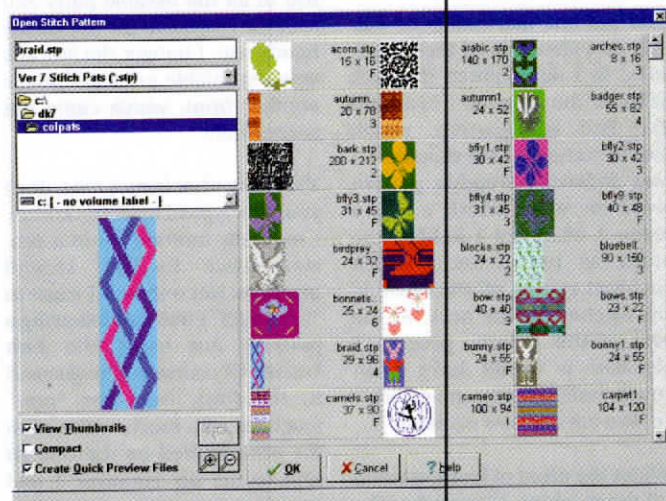


Figure 2

SPECIAL READER OFFER - SAVE £1

More details about all the changes, with a disk of sample designs that can be viewed and worked with, (including the tuck and garter stitch patterns Fig. 4 and 5) are included in Diane's new book DK 7 for DK6 Owners. The book and disk costs £7.95 until the end of February - from March 1st it will be £8.95

Diane's new book, her other books and newsletter are available from:-

Diane Bennett
9 Huntley Grove
Nailsea
Bristol BS48 2UQ

The books cost £6.20 each apart from DesignaKnit a Sweater, which is £5.50. The newsletter, DesignaKnit Link, is £12 per year. If ordering by credit card, please state card number, expiry date and the name on the card.

Owners of older, slower computers will find that the thumbnails take a long time to display. I suggest that you turn them off by clicking on the **View Thumbnails** option and use them only when searching for files.

The previous file format, with the extension **.pat**, has been replaced by the new stitch pattern format with the extension **.stp**. Files can be opened or saved in either format, although of course information about stitch types can only be saved in the new **.stp** format. To open a file in **.pat** format, click on the arrow to the right of **Ver 7 Stitch pats** which displays the options shown in Fig. 2. Select **Ver 5/6 Stitch pats** and all the files in that format will be displayed so that one can be selected and opened in the same way. Notice that Graphic Files are also listed. It is now possible to open pictures directly into Stitch Designer. However, this is mainly intended for abstract and geometric images - use

the **Graphic Studio** when proportions are important or to control the colours used for the conversion.

To save files in the other format - that is stitch pattern files (Version 7) as colour patterns (Version 6) or vice versa, use **File - Save as** and select the required format by clicking the arrow to the right of the box **Save files as type**. When saving it may be necessary to delete or change the file extension.

STITCH TYPES

When using previous versions of DesignaKnit, all stitch patterns have been colour patterns. Tuck, slip, garter and other textured fabrics could only be displayed

by choosing two suitable colours and were saved as colour patterns. The stitch types in DesignaKnit 7 make it possible to draw using symbols instead of colours. The resulting stitch type is a single colour with selecting and non-selecting stitches.

To display stitch types, click on the right hand of the two new tools to the right of **Undo**. This allows the palette to be displayed as colours or stitch types or removed when combining garment and stitch pattern. The default stitch types are purl and plain stitches (vertical and horizontal line). To add other symbols use **Palette - Stitch types** palette which displays the available stitch types as shown in Fig. 3. The most useful of these are the symbols shown inside a white square, since these can be displayed as fabric texture. The garter stitch pattern, Fig. 4, is one example.

Purl and plain stitches are ideal for the garter stitch pattern. The design can be drawn with the symbols using the grid or without a grid. To display the fabric, as it will look when knitted, use

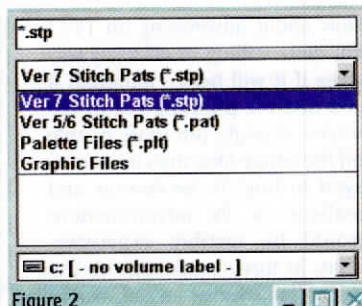
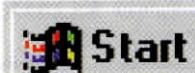


Figure 2



DesignaKnit 6

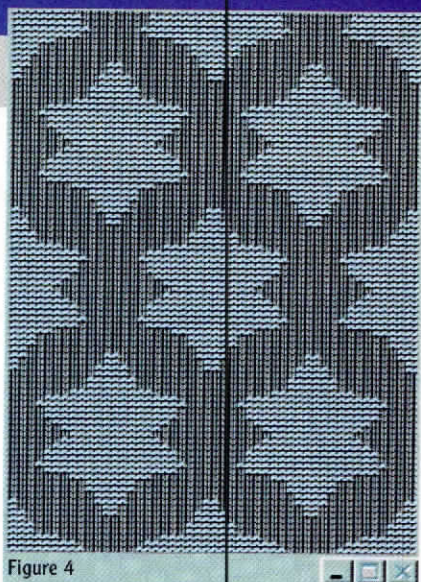


Figure 4

Fabric Texture which is now available by clicking the tool to the right of **Undo**. Experiment with the various symbols that are available to see which suggest different types of fabric - Fig. 5 is a tuck stitch pattern using a different symbol to suggest the tucking stitches.

Textured stitch patterns should be saved using knit method **R - Right side facing textures** or **W - Wrong side facing textures**. Use method R for those patterns like tuck which have the right side facing while knitting and W for those like lace with the wrong side facing. When downloaded to the machine, the transparent symbol, with the cross on it in the palette, will correspond with unselected needles and the opaque symbol with selected needles.

It is now very easy to change the transparency of a symbol. Hold the control key and click on the symbol in the stitch types palette with the left mouse button. As for any other change, make sure that the new setting has been saved before downloading or printing.

Patterns saved using a previous version of DesignaKnit with knit method R or W are converted to purl and plain stitches when opened with Designa-

Knit 7. Either or both of the symbols can be changed by selecting alternatives from the **Stitch Types palette** and then using **Palette - Replace**. If the previous patterns have been saved using knit method F, the colours in the pattern must first be converted to stitch types by selecting **Palettes - Convert stitch types**.



Figure 6

NEW VIEWING TOOLS

When displaying or turning off the grid, fabric textures or the palette, it has previously been necessary to use the menu to make these changes. Two new

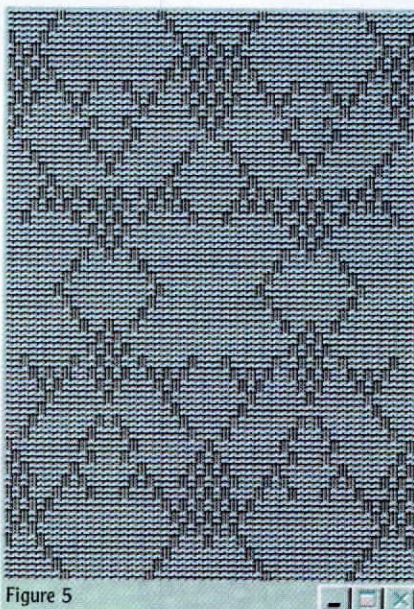
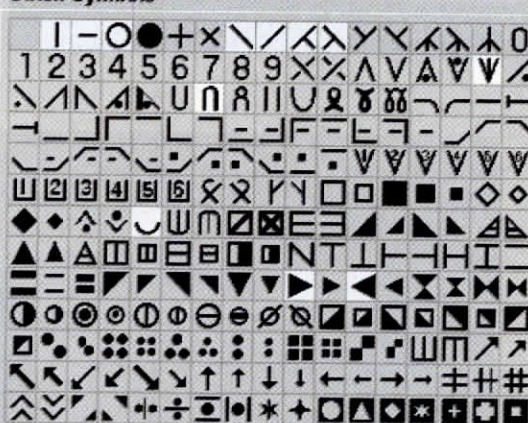


Figure 5

Select Stitch Symbols into Palette

Stitch Symbols



☐ = Texture available

☒ OK

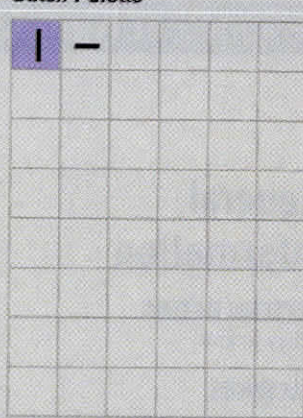
☒ Cancel

☒ Help

☒ = Used in pattern

Figure 3

Stitch Palette



tools, shown in Fig. 6, have been added to that the view can be changed quickly and easily for stitch types or colours. Experiment with each to see what changes can be made. The left-hand tool is for grid or tex-

ture and the right-hand tool is for stitch, colour or no palette. Watch out for the second article for those with DesignaKnit. It will cover the new tools and the Graphics Studio in DesignaKnit 7. ■

DesignaKnit Link

THE newsletter for all DesignaKnit owners.

Four issues per year + free disk £12 UK, £14 Europe, £16 outside Europe (air) Back issues also available

Send 1997 subscriptions to Diane Bennett or contact:-

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Sweater & Tunics

Designed in King Cole yarns

General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for double knitting machines. Owners of standard gauge machines could try a loose tension dial setting and owners of chunky machines could try a tight tension to obtain similar results.

MATERIALS

Sweater

King Cole Happy Days or Big Value DK

1 [2, 2, 2, 3, 3] x 100 g balls in Blue (MC).

King Cole Ziggy DK

1 [1, 1, 1, 2, 2] x 100 g balls in C.

Tunic Without Hood

King Cole Happy Days or Big Value DK

1 [2, 2, 3, 3, 4] x 100 g balls in Yellow (MC).

King Cole Ziggy DK

1 [1, 1, 1, 2, 2] x 100 g balls in C.

Tunic With Hood

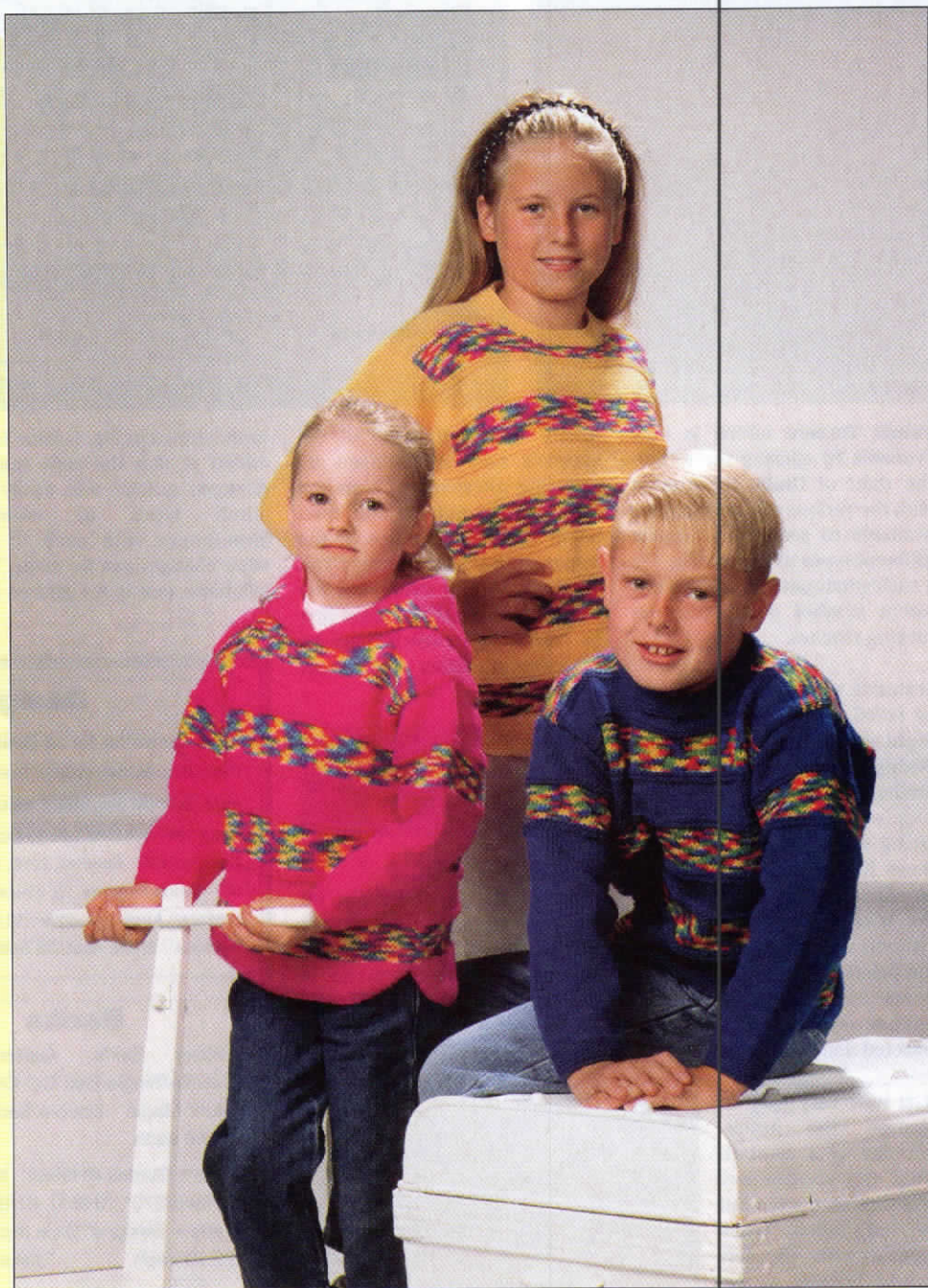
King Cole Happy Days or Big Value DK

2 [2, 3, 4, 4, 4] x 100 g balls in Fuchsia (MC).

King Cole Ziggy DK

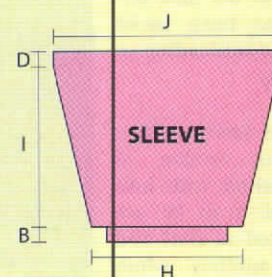
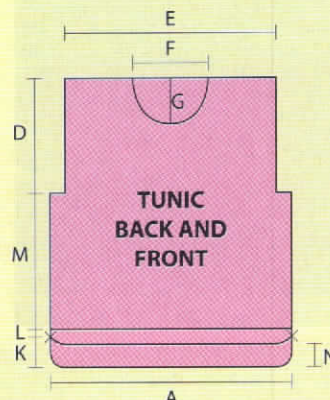
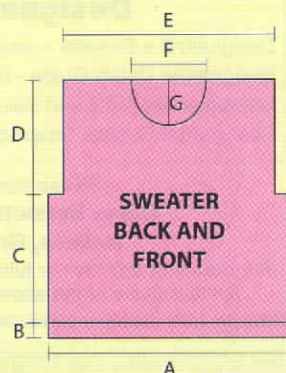
1 [1, 1, 1, 2, 2] x 100 g balls in C.

For further information about these yarns, please write to the following address:- King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX or telephone 01274-561331. The yarn is also available by mail order.



Diagrams

A = 33 [35.5, 38.5, 41, 44, 45.5] cm
B = 2 cm
C = 17.5 [19.5, 23.5, 27, 31, 35] cm
D = 15 [16.5, 17.5, 19, 20.5, 21.5] cm
E = 28.5 [31, 34, 36.5, 39.5, 41] cm
F = 11 [11, 12, 12, 13, 13] cm
G = 5.5 [5.5, 7, 7, 7.5, 8] cm
H = 19.5 [20, 21, 23, 24, 25] cm
I = 21 [26, 32.5, 36, 38.5, 41] cm
J = 30 [32, 35, 37.5, 40, 42] cm
K = 4.5 cm
L = 0.5 cm
M = 18.5 [21, 25, 28.5, 32.5, 36.5] cm
N = 3.5 cm



Pattern Information

MEASUREMENTS

To fit chest 56 [61, 66, 71, 76, 82] cm, 22 [24, 26, 28, 30, 32] in.

Actual size 64 [70, 75, 81, 86, 90] cm, 25½ [27½, 29½, 32, 34, 35½] in.

Sleeve seam 23 [28, 34.5, 38, 40.5, 43] cm, 9 [11, 13½, 15, 16, 17] in.

Sweater

Length to shoulder 34.5 [38, 43, 48, 53.5, 58.5] cm, 13½ [15, 17, 19, 21, 23] in.

Tunics

Length to back neck 38.5 [42.5, 47.5, 52.5, 58, 63] cm, 15½ [17, 19, 21, 23, 25] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

22 stitches and 32 rows to 10 cm, 4 in measured over pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 54.

NOTES

a) We used knit side of knitting as right side of garment.

b) When shaping in HP, always take yarn round first inside N in IIP to prevent a hole forming.

GARTER STITCH

K 2 rows. Drop every stitch one row down and reform. Alternatively, use a garter bar.

PATTERN A

Using C, K 12 rows in st st. Using MC, work 4 rows in garter stitch. Using MC, K 10 rows in st st. Using MC, work 4 rows in garter stitch. These 30 rows form pattern.

PATTERN B

Using MC, work 4 rows in garter stitch. Using C, K 12 rows in st st. Using MC, work 4 rows in garter stitch. Using MC, K 10 rows in st st. These 30 rows form pattern.

PATTERN C

Using MC, work 4 rows in garter stitch. Using MC, K 10 rows in st st. Using MC, work 4 rows in garter stitch. Using C, K 12 rows in st st. These 30 rows form pattern.

Knitting Instructions

Sweater

BACK

Push 73 [79, 85, 91, 97, 101] Ns at centre of machine to WP, with extra N at right.

* Using MC, cast on by hand. Set RC at 000. Using MT-1, cont in garter st. K 10 rows *.

Set RC at 000. Using MT, cont in Pattern A. K 56 [62, 76, 86, 100, 112] rows.

SHAPE ARMHOLES

Cast off 5 sts at beg of next 2 rows. 63 [69, 75, 81, 87, 91] sts **. K 46 [52, 54, 60, 64, 68] rows. RC shows 104 [116, 132, 148, 166, 182].

SHAPE SHOULDERS

Using a length of appropriate colour, cast off 19 [22, 24, 27, 29, 31] sts at left edge. Cast off 19 [22, 24, 27, 29, 31] sts at beg of next row. Using WY, K a few rows over rem 25 [25, 27, 27, 29, 29] sts and release from machine.

FRONT

Work as for Back to **.

*** K 28 [34, 32, 38, 40, 42] rows. 18 [18, 22, 22, 24, 26] rows less have been worked to shoulder than on Back.

SHAPE NECK

Push 39 [42, 46, 49, 53, 55] Ns at left to HP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on next 3 rows. K 1 row. Dec 1 st at neck edge on next and foll alt row. 19 [22, 24, 27, 29, 31] sts. K 10 [10, 14, 14, 16, 18] rows. Cast off.

With carriage at right, push 15 [15, 17, 17, 19, 19] Ns at right from HP to UWP. Using WY, K a few rows and release.

With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shaping ***.

SLEEVES

Push 35 [37, 39, 41, 43, 45] Ns at centre of machine to WP, with extra N at right.

Work as for Back from * to *.

Using WY, K a few rows in st st and release from machine. Push 43 [45, 47, 51, 53, 55] Ns at centre of machine to WP, with extra N at right. With carriage at right and P side of WY facing, replace sts on to Ns inc evenly. Unravel WY. Set RC at 000. Using MT and MC, K 2 rows. Shape sides by inc 1 st at each end on next and every foll 5th [5th, 6th, 6th, 6th, 6th] row until there are 53 [59, 67, 67, 79, 83] sts, then on every foll 5th [6th, 6th, 7th, 6th, 6th] row until there are 55 [63, 69, 75, 81, 85] sts. K 0 [1, 1, 1, 1, 1] row. RC shows 28 [46, 64, 74, 82, 88]. Cont in Pattern B and, **at the same time**, cont to inc on every 5th [6th, 6th, 7th, 7th, 7th] row from previous inc until there are 63 [69, 75, 81, 87, 91] sts. K 0 [3, 3, 0, 0, 0] rows. RC shows 48 [66, 84, 94, 102, 108]. Cont in MC and st st and, **at the same time**, cont to inc on every 5th [6th, 6th, 7th, 7th, 7th] row from previous inc until there are 67 [71, 77, 83, 89, 93] sts. K 10 [15, 17, 15, 15, 17] rows. RC shows 68 [84, 104, 116, 124, 132]. Place marker at each end. K 6 rows. Cast off loosely.

NECKBAND

Join right shoulder seam.

Push 76 [76, 88, 88, 96, 100] Ns to WP. With P side facing, pick up 25 [25, 27, 27, 29, 29] sts across back neck, 18 [18, 22, 22, 24, 26] sts down right side of front neck, 15 [15, 17, 17, 19, 19] sts across front neck and 18 [18, 22, 22, 24, 26] sts up left side of front neck and place on to Ns. Unravel WY. Set RC at 000 *.

Using MT-2 and MC, K 9 [9, 9, 11, 11, 11] rows in garter st. Cast off fairly loosely.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow it to dry before removing pins.

MAKING UP

Join the left shoulder and neck-hand seam. Set in sleeves, matching centre to shoulder seam and sewing rows above markers to cast off sts on back and front. Join side and sleeve seams.

Tunic (Both styles)

BACK

Push 51 [57, 63, 69, 75, 79] Ns at centre of machine to WP, with extra N at right. Using MC, cast on by hand. Set RC at 000. Using MT-1, cont in garter st. K 1 row. Shape sides by inc 1 st at each end on next 6 rows. 63 [69, 75, 81, 87, 91] sts *.

K 1 row. Inc 1 st at each end on next and foll alt row, then on every foll 4th row until there are 73 [79, 85, 91, 97, 101] sts. Place marker at each end. K 3 rows. RC shows 26. Set RC at 000. Using MT, cont in Pattern A. K 60 [66, 80, 90, 104, 116] rows.

SHAPE ARMHOLES

Cast off 5 sts at beg of next 2 rows. 63 [69, 75, 81, 87, 91] sts. K 46 [52, 54, 60, 64, 68] rows. RC shows 108 [120, 136, 152, 170, 186].

SHAPE SHOULDERS

Using a length of appropriate colour, cast off 19 [22, 24, 27, 29, 31] sts at left edge. Cast off 19 [22, 24, 27, 29, 31] sts at beg of next row. Using WY, K a few rows over rem 25 [25, 27, 27, 29, 29] sts and then release from the machine.

FRONT

Work as for Back to *.

K 1 row. Inc 1 st at each end on next and every foll alt row until there are 73 [79, 85, 91, 97, 101] sts. Place marker at each end. K 3 rows. RC shows 20. Set RC at 000. Using MT, cont in Pattern A. K 60 [66, 80, 90, 104, 116] rows.

SHAPE ARMHOLES

Cast off 5 sts at beg of next 2 rows. 63 [69, 75, 81, 87, 91] sts. Work as for Front of Sweater from *** to ***.

SLEEVES

Work as for the Sleeves of the Sweater.

Dear Anne

In the postbag this month...

If you have a story to tell, a point to make or a favourite hint to pass on, e-mail or write to Anne at the address on page 5. Our e-mail address is rpa@surf3.net. Doreen Grainger sent us an e-mail with a suggestion for improving the magazine.

ON THE TARTAN TRAIL

Following on from Heather Reed's Fun with Tartans feature, we've received the following e-mail from one of our readers in Portugal.

Dear Anne

I have lived in the Algarve since my husband retired in 1987 and machine knitting is my main hobby. Your magazine is my main contact with the outside world of knitting and I have been a regular reader since 1983. This month, I was very pleased to see the tartan patterns, as they would be ideal for a jacket I had thought of making.

I made one whole pattern for my electronic Silver Reed 840 machine and noticed an error in the pattern, whilst doing a test square. In the dark square, there were seven stitches across and in the light square only five. In the photograph of the sample squares, each block has six stitches, so I erased the 7th vertical line. This enlarged the light square, modified the diagonal to suit and it works fine.

I very much enjoy your magazine every month - keep up the good work!

Yours sincerely
Valerie Fowler
Algarve, Portugal

Dear Anne

I have only just got round to indexing my November issue of the magazine and found lots to interest me in it - not least being two of the letters addressed to yourself.

I started knitting by machine some 40 years ago and well remember climbing the stairs to David Drummond's one (or was it two?) rooms in Hanover Street, Edinburgh to buy wool on the cone when he first started up. I don't recollect there being quite so many mail order sources in those days; I had hitherto always used Patons & Baldwins Nylox.

(Oh, how I wish that was still available in the wide range of colours there used to be! David was always very helpful and it doesn't surprise me in the least that his business has expanded so successfully.

The other letter was about knit-in lace and your nostalgic reply took me back many years. However, what I really wanted to write about is the article on grafting by Beryl Jarvis. I always graft my neckbands to give an elastic finish and I find it easier to put both pieces of knitting on to two long knitting pins, placing the two together with the right sides of the knitting to the outside. There is no waste or nylon cord involved.

If the long end of yarn is on the front piece, I thread it into a darning needle and put it through the first stitch on the back pin purlwise and slip the stitch off the pin.

I then push the needle through the second stitch on the back pin knitwise and leave it on.

I push the needle through the first stitch on the front pin knitwise and slip it off, then I push the needle through the second stitch on the front pin and leave it on.

Once you get the hang of it - back pin, purl one, slip it off, knit one and leave it on; front pin knit one slip it off, purl one and keep it on - it really is quite simple! If the long thread is on the back piece of knitting, you just start with the front needle - knit one slip it off, purl one and leave it on. I think that I have more control over the stitches doing it my way.

Many thanks for your helpful articles.

Yours sincerely
Babs Lamont
Ceres, Fyfe

Thank you for your helpful hint, Babs. Although I don't struggle with grafting, I know that many machine knitters are very nervous of open stitches. I'm sure the security of a pair of pins will help some readers overcome their fear of this useful technique.

Years ago, when I was a designer, I had knitted an Aran-style sweater that was covered on back, front and sleeves in cables and crossed stitches. It had taken me ages to knit and after I had blocked it and started to make it up, I noticed just one row of cables crossed in the wrong direction all across the front.

There was neither time (nor inclination!) to re-knit, so I took a deep breath and cut the thread across the cable row. I threaded the stitches on to two pins and small cable needles, as appropriate, then grafted the knitting together, crossing the cables in the right direction as I sewed across. Once that initiation ceremony was over, grafting has never bothered me - but I wouldn't like to repeat the exercise or recommend it!

Anne

DESIGNS ON DISK

Dear Anne

Thank you for sending me this month's copy of Machine Knitting Monthly. Once again, I find it full of interesting and helpful information. I have subscribed to MKM for several years now and it never fails to hold the answers to some of my problems with knitting. In fact, I'm afraid that my housework is neglected when your magazine pops through my letterbox - I just have to read what's new this month!

Here's just a suggestion, Anne - have you thought of producing the patterns contained in Machine Knitting Monthly on disc? I feel sure that many of your readers, like myself, would take

the opportunity to purchase these discs. I find it much more convenient to just pop a disc into my computer drive and then transfer the pattern over to my knitting machine ready for knitting. Another bonus in working this way is that when you are using computer discs, you do get the opportunity to see what a particular pattern looks like in an alternative colour before knitting. You could also consider adding other patterns from back issues to the disk to make it good value for money.

Whilst writing, I'm so pleased that you include Debbie Kendall's regular articles on the overlocker. As dressmaking and machine knitting seem to be hand in hand these days, any advice on the use of the overlocker is greatly appreciated. Topics related to combining knitting with dressmaking would also be welcome.

Incidentally, I am the proud owner of a Toyota 901, Brother Chunky KH260 and a Pfaff B6000 electronic, plus the Creation 6 system for transferring patterns to my machine. I do go on, don't I - but you did ask for suggestions! Anyway, I wish you and your team a very Happy New Year and hope that the magazines keep coming for a while yet.

Yours sincerely
Doreen Grainger
doreengrainger@hotmail.com

There's a fine balance between electronic and non-electronic knitters that we don't want to lose in Machine Knitting Monthly. However, if we have sufficient positive response from electronic knitters, we'll look into providing this service for our readers. So, if you'd also find disks of patterns useful, please let us know!

Anne

Sweater & Tunics

Designed in King Cole yarns

◀ 19 Tunic without Hood

NECKBAND

Work as for Neckband of Sweater.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves, matching centre to shoulder seam and sewing rows above markers to cast off sts on back and front. Join sleeve seams. Join side seams from markers.

Tunic with Hood

NECK EDGING

Work as for Neckband of Sweater

to *. Using MT-2 and MC, K 3 rows in garter st. Cast off fairly loosely.

HOOD

Push 82 [82, 94, 94, 102, 106] Ns at centre of machine to WP. Using C [C, MC, MC, C, C] cast on by hand. Set RC at 000. Using MT, K 1 row. Move 40 [40, 46, 46, 50, 52] sts at each edge 1 N outwards. Pick up a loop from below adjacent st and place on to empty Ns. K 2 rows. Move 41 [41, 47, 47, 51, 53] sts at each edge 1 N outwards. Pick up a loop from below adjacent st and place on to empty Ns. 86 [86, 98, 98, 106, 110] sts. K 3 [3, 1, 1, 3, 3] rows. Cont in Pattern C [C, B, B, C, C]. K 62 [62, 78, 78, 92, 92] rows. Using WY, K a few rows in st st and release.

Push 61 [61, 71, 71, 77, 81] Ns to WP. With carriage at right and wrong side facing, replace sts on to Ns as follows:- 1 st on to each of first 18 [18, 22, 22, 24, 26] Ns, 2 sts tog on to each of next 25 [25, 27, 27, 29, 29] Ns and 1 st on to

each of last 18 [18, 22, 22, 24, 26] Ns. Unravel WY. Using MC, K 2 rows in garter st. Cont in st st.

SHAPE NECK EDGE

Push 43 [43, 50, 50, 53, 57] Ns at left to HP. Cont on rem 18 [18, 21, 21, 24, 24] sts for first side.

* K 2 rows. Push 3 Ns at opposite end to carriage to HP on next and foll 4 [4, 5, 5, 6, 6] alt rows, K 1 row *.

Push rem 3 Ns to HP. Cut yarn. With carriage at left, push 18 [18, 21, 21, 24, 24] Ns at left from HP to UWP. Finish to correspond with first side from * to *, reversing shaping. Push Ns from IIP to UWP. K 1 row. Cast off.

FACE EDGINGS (KNIT 2)

Push 65 [65, 77, 77, 91, 91] Ns to WP. With P side facing, pick up 65 [65, 77, 77, 91, 91] sts along front edge of hood (approximately 4 sts for every 5 rows knitted) and place on to Ns. Set RC at 000. Using MT-1 and MC, K 9 [9, 9, 11, 11, 11] rows in garter st. Cast off fairly loosely.



PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join left shoulder and neck edging seam. Set in sleeves, matching centre to shoulder seam and sewing rows above markers to cast off sts on back and front. Join sleeve seams. Join side seams from markers. Place a marker at centre front neck. Join top of hood and face edging seam. Place centre back of hood to centre back neck, then sew hood evenly to neck edge. ■



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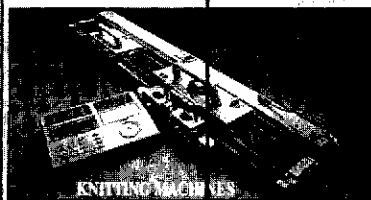
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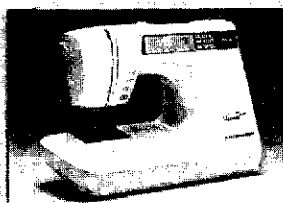
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Peasant-style Cardigan

Designed by Maggie Andrews in Yeoman yarn

Pattern Information

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in. Actual size 94 [101, 105, 109, 114] cm, 37 [40, 41½, 43, 45] in. Length to shoulder without peplum 46 [47, 49, 50, 52] cm, 18 [18½, 19½, 20, 20½] in. Sleeve seam 40 [40, 41, 42, 43] cm, 15¾ [15¾, 16¼, 16½, 17] in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 39 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 54.

NOTES

- We used knit side of stocking stitch and ribber side of peplum as right side of garment.
- Use a double (2-prong) transfer tool for all decreasing.
- When shaping in HP, you should always take yarn round first inside N in HP to prevent a hole forming.

Knitting Instructions

BACK PEPLUM

With carriage at right, set machine for full needle rib/double rib. Push 182 Ns at centre of machine to WP. Push 181 corre-

sponding Ns on ribber to WP for full needle rib/double rib.

Using MT-6/MT-6 and MY, cast on. Carriage is at left. Set machine for full needle rib/double rib knitting. Set RC at 000. Using MT-2/MT-2, K 6 rows. Transfer the end ribber st at right on to adjacent ribber N at left. Counting from the left, transfer the first and every foll 20th ribber st on to adjacent ribber N at right. Push empty Ns to NWP.

** K 6 rows. Counting from the left, transfer the first ribber st from each group on to adjacent ribber N at right. Counting from the right, transfer the first ribber st from each group on to adjacent ribber N at left. Push empty Ns to NWP; rep from ** 8 more times. 1 N remains in WP on ribber in each group. K 6 rows. RC shows 66. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine *.

FRONT PEPLUM (KNIT 2)

With carriage at right, set machine for full needle rib/double rib. Push 82 Ns at centre of machine to WP. Push 81 corresponding Ns on ribber to WP for full needle rib/double rib. Work as for Back Peplum from * to *.

BACK

Push 144 [154, 160, 166, 174] Ns at centre of machine to WP. Push 12 evenly spaced Ns back to NWP. Push 50 [40, 34, 28, 20] evenly spaced Ns from WP to UWP. With carriage at right and K side of WY on Back Peplum facing, replace 1 st on to each N in WP and 2 sts tog on to each N in UWP. Unravel WY. Bring NWP Ns back to WP. Set RC at 000. Using MT and MY, K 98 [98, 102, 102, 106] rows. Place marker at each end.

SHAPE ARMHOLES

Dec 1 st at each end on every alt row until 116 [134, 148, 162, 160] sts rem, then on every foll 3rd row until 96 [106, 112, 118, 120] sts rem. RC shows 156 [160, 168, 172, 180]. Place marker at each end. K 24 rows. RC shows 180 [184, 192, 196, 204].

SHAPE SHOULDERS

Set carriage to hold. Push 6 [8, 8, 8, 9] Ns at opposite end to carriage to HP on next 2 [4, 6, 2, 6]

rows and 7 [7, 9, 9, 9] Ns on foll 6 [4, 2, 6, 2] rows. Break yarn. Push all Ns from HP to UWP. K 1 row. Place marker between Ns 21 and 22 [23 and 24, 23 and 24, 24 and 25, 24 and 25] at left and right of centre 0. Using WY, K a few rows and release from machine.

RIGHT FRONT

Push 72 [77, 80, 83, 87] Ns to WP. Push 6 evenly spaced Ns back to NWP. Push 16 [11, 8, 5, 1] evenly spaced Ns from WP to UWP. With carriage at right and K side of WY on one Front Peplum facing, replace 1 st on to each N in WP and 2 sts tog on to each N in UWP. Unravel WY. Bring NWP Ns back to WP. Set RC at 000. Using MT and MY, K 98 [98, 102, 102, 106] rows. Place marker at each end.

SHAPE FRONT EDGE & ARMHOLE

Dec 1 st at left edge on next and every foll 4th row and, at the same time, dec 1 st at armhole edge on every alt row until 51 [62, 71, 80, 76] sts rem, then on every foll 3rd row until 33 [37, 39, 41, 41] sts rem. RC shows 156 [160, 168, 172, 180]. Place marker at right edge. Cont to dec at left edge only on every 4th row from previous dec until 27 [31, 33, 35, 36] sts rem. K 2 [2, 2, 2, 6] rows. RC shows 181 [185, 193, 197, 205].

SHAPE SHOULDER

Set carriage to hold. Cont to dec at left edge on 4th row from previous dec on 2nd size only and, at the same time, push 6 [8, 8, 8, 9] Ns at opposite end to carriage to HP on next row, K 1 row. Push 7 [8, 8, 9, 9] Ns at opposite end to carriage to HP on next row, K 1 row. Push 7 [7, 8, 9, 9] Ns at opposite end to carriage to HP on next row, K 1 row. Push Ns from HP to UWP. K 1 row. Using WY, K a few rows and then release from the machine.

LEFT FRONT

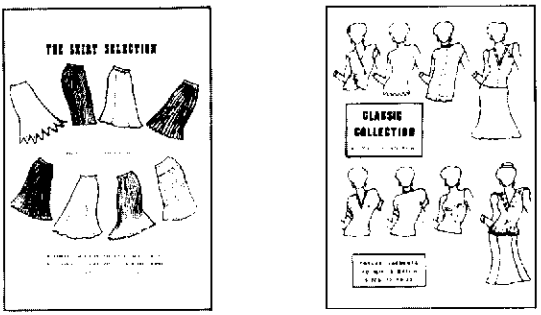
Work as for Right Front reversing shaping by reading left for right and right for left.

SLEEVES

With carriage at right and using MY, cast on 66 [66, 70, 72, 76] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is



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General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Yeoman Panama 4-ply.

1 [1, 1, 1, 1] x 500 g cone in Cream (MY).

Buttons.

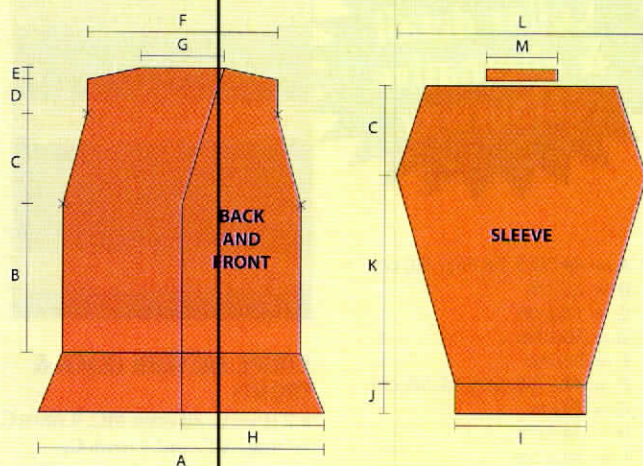
The fibre content of this yarn is 50% Cotton, 50% Acrylic. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD, or telephone 0116-240 4464.

GARMENT WEIGHT

Finished garment in first size weighs 405 g.

Diagrams

A = 48 [51, 53, 55, 58] cm
B = 25 [25, 26, 26, 27] cm
C = 15 [16, 17, 18, 19] cm
D = 6 cm
E = 2 cm
F = 32 [35, 37, 39, 40] cm
G = 14 [15, 15, 16, 16] cm
H = 24 [25.5, 26.5, 27.5, 29] cm
I = 22 [22, 23, 24, 25] cm
J = 5.5 cm
K = 34.5 [34.5, 35.5, 36.5, 37.5] cm
L = 42 [42, 42.5, 44, 44.5] cm
M = 12 cm



at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 28 rows. Transfer sts for st st. Set RC at 000. Using MT, shape sides by inc 1 st at each end on every 4th [4th, 4th, 4th, 5th] row until there are 126 [126, 128, 132, 134] sts. K 16 [16, 24, 24, 3] rows. RC shows 136 [136, 140, 144, 148]. You can adjust the length at this stage, if required. Place marker at each end.

SHAPE TOP

Dec 1 st at each end on every 6th [6th, 6th, 5th, 5th] row until 116 [124, 120, 128, 126] sts rem, then on every foll 7th [7th, 7th, 6th, 6th] row until 108 sts rem. RC shows 194 [198, 206, 214, 222]. Using WY, K a few rows and release from machine. Push 36 Ns to WP. With P side facing, replace sts on to Ns placing 3 sts tog on to each N. Unravel WY. Using MY, K 1 row. Cast off.

DRAWSTRING FOR WAIST

With carriage at right, set machine for full needle rib/double rib. Push 3 Ns to WP. Push 2 corresponding Ns on ribber to WP for full needle rib/double rib. Using MT-2/MT-2 and MY, cast on. Carriage is at left. Set machine for full needle rib/double rib knitting. K until approximately 1.5 metres long. Cast off.

FRONT BORDER

With carriage at right, set machine for full needle rib/double rib. Push 7 Ns to WP. Push 6 corresponding Ns on ribber to WP for full needle rib/double rib. Using MT-2/MT-2 and MY, cast on. Carriage is at left. Set machine for full needle rib/double rib knitting. K until long enough to go along both front edges and across back neck. Cast off.

JOIN SHOULDERS

Push 96 [106, 112, 118, 120] Ns at centre of machine to WP. With carriage at left and K side of Fronts facing, replace sts from Right Front on to 27 [30, 33, 35, 36] Ns at left and sts from Left Front on to 27 [30, 33, 35, 36] Ns at right. Unravel WY. Push 27 [30, 33, 35, 36] Ns at each side to UWP with sts behind the latches. With P side of Back facing, replace sts

on to Ns placing them into needle hooks. Unravel WY. Push Ns in UWP back to WP so that one set of sts knits through the other. Using MT and MY, K 1 row. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given, avoiding peplum and cuffs. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape in position before removing pins.

MAKING UP

Set in sleeves matching markers and sewing straight edge between top markers. Join side and sleeve seams. Sew front border into position.

Buttonholes

Make buttonholes by pulled thread method as follows:-

Lift up a stitch in centre of border and pull up to make a small hole. Push latch tool handle into hole to enlarge it (make as large as required). Oversee loops at ends of buttonholes and oversee sides if liked.

Sew buttons on to correspond. Thread drawstring through eyelets at waist. ■



Woman's Striped Tunic

Designed by Mary Smith in Yeoman yarn

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Yeoman Sport 4-ply.

1 [1, 1, 1, 1] x 500 g cone in Basil (MC).

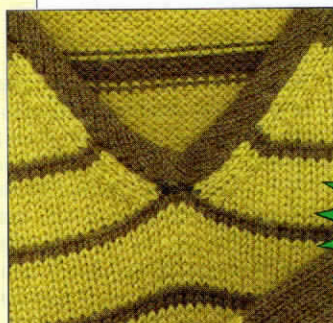
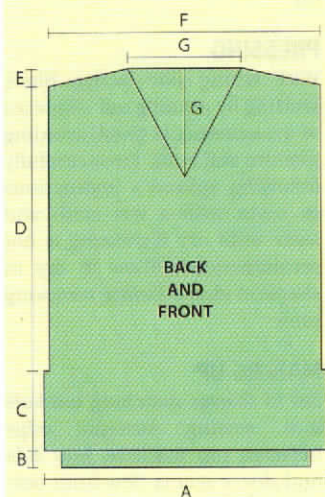
1 [1, 1, 1, 1] x 500 g cone in Willow (C).

The fibre content of this yarn is 100% Pure Shrink-Resist Merino Wool. For further information about this yarn, please write to Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD or telephone 0116-240 4464.

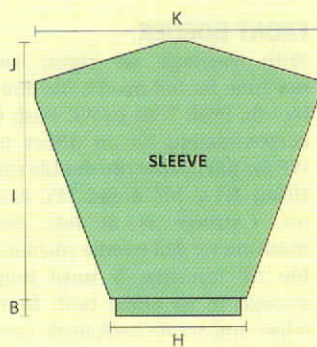
GARMENT WEIGHT

Finished garment in second size weighs 505 g.

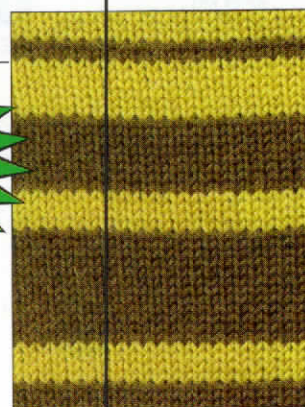
Diagrams



Collar detail
& alternative
colourway



A = 49 [51.5, 54, 56.5, 59] cm
B = 3.5 cm
C = 14.5 cm
D = 50.5 cm
E = 2.5 cm
F = 47.5 [50, 52.5, 55, 58] cm
G = 19 cm
H = 24.5 cm
I = 38.5 cm
J = 7 cm
K = 50 cm



STRIPE PATTERN (BACK & FRONT)

K 2 rows C, 20 rows MC, 4 rows C, 20 rows MC and 4 rows C.
K 12 rows MC and 4 rows C; rep from * 6 times more.

K 8 rows MC, 6 rows C, 2 rows MC, 6 rows C, 2 rows MC, 8 rows C, 2 rows MC, 8 rows C, 2 rows MC, 12 rows C, 4 rows MC, 12 rows C, 4 rows MC, 12 rows C, 4 rows MC, 8 rows C and 4 rows MC. Cont in C to end.

STRIPE PATTERN (SLEEVES)

K 2 rows C, 20 rows MC, 4 rows C, 20 rows MC and 4 rows C.

* K 12 rows MC and 4 rows C; rep from * to end.

Pattern Information

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.
Actual size 94 [99, 104, 109, 114] cm, 37 [39, 41, 43, 45] in.
Length to shoulder 68.5 cm, 27 in.

Sleeve seam 42 cm, 16½ in.
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use and our yarn guide, please turn to page 54.

NOTES

a) We used knit side of knitting as right side of garment.

Knitting Instructions

BACK

Push 152 [160, 168, 176, 184] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in stripe pattern. K 62 rows.

SHAPE FACINGS

Cast off 2 sts at beg of next 2 rows. 148 [156, 164, 172, 180] sts.

K 210 rows. RC shows 274.

SHAPE SHOULDERS

Cast off 8 [9, 10, 11, 12] sts at beg of next 2 rows, 9 [9, 10, 11, 12] sts at beg of next 2 rows, 9 [10, 10, 11, 12] sts at beg of next 2 rows, 9 [10, 11, 11, 12] sts at beg of next 2 rows and 9 [10, 11, 12, 12] sts at beg of next 2 rows. Cast off rem 60 sts.

FRONT

Work as for Back to *.

K 140 rows. RC shows 204. 70 rows less have been worked to shoulder than on Back.

SHAPE NECK

Push 74 [78, 82, 86, 90] Ns at left to HP. Cont on rem sts for first side.

Dec 1 st (3 sts in) at neck edge on every alt row until 60 [64, 68, 72, 76] sts rem, then on every foll 3rd row until 46 [50, 54, 58, 62] sts rem.

SHAPE SHOULDER

Cont to dec at neck edge on every 3rd row from previous dec twice more and, at the same time, cast off 8 [9, 10, 11, 12] sts at beg of next row, K 1 row. Cast off 9 [9, 10, 11, 12] sts at beg of next row, K 1 row. Cast off 9 [10, 10, 11, 12] sts at beg of next row, K 1 row. Cast off 9 [10, 11, 11, 12] sts at beg of next row, K 1 row. Cast off rem 9 [10, 11, 12, 12] sts.

With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side reversing shaping.

SLEEVES

Push 76 Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in stripe pattern. Shape sides by inc 1 st at each end on every 4th row until there are 156 sts. K 2 rows. RC shows 162.

SHAPE TOP

Cast off 5 sts at beg of next 30 rows. Cast off rem 6 sts.

LOWER HEMS

Push 138 [146, 154, 162, 170] Ns at centre of machine to WP. With P side facing, pick up 152 [160, 168, 176, 184] sts from lower edge and place on to Ns as follows:-

Place centre 148 [156, 164, 172, 180] sts on to Ns decreasing evenly. Fold two edge stitches over and place on to two edge needles (2 sts tog on 2 edge Ns).

* Set RC at 000. Using MT-1 and C, K 2 rows. Using MC, K 14 rows. Using MT+4, K 1 row. Using MT-1, K 14 rows. Using C, K 2 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. Using MT+4, K 1 row. Cast off with a latch tool *.

SLEEVE HEMS

Push 72 Ns at centre of machine to WP. With P side facing, pick up 76 sts from lower edge of Sleeve and place on to Ns, decreasing evenly. Work as for Lower Hems from * to *.

BIAS NECKBAND

Push 10 Ns at extreme left of machine to WP. Using MC, cast on by hand. Using MT-2, K 2 rows.

* Dec 1 st at left edge and inc 1 st at right edge, K 2 rows; rep from * until long enough to go around neck edge. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder seams. Set in sleeves matching centre to shoulder seams. Join side seams above cast off stitches and join sleeve seams. Join edges of lower hems together. Turn in two edge stitches at opening edges and catch down. With right sides together, sew one edge of bias neckband around neck edge. Join ends. Fold band in half and catch down on the inside. ■

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Picture Parade

That's the fighting spirit!

Terriers have always been one of **Jo Newton's** favourite breeds of dog. They embody so many of the virtues necessary in life - being cheerful, active, tenacious and wonderful companions. Sounds just like your average machine knitter, doesn't it?!

Be that as it may, I was very glad to design these Border terrier pictures for an enthusiast, who also wanted ferret patterns at the same time. I feel that the dog ones have more general appeal, but who knows? If there are any more ferret fanciers out there, I have the designs still on my computer.

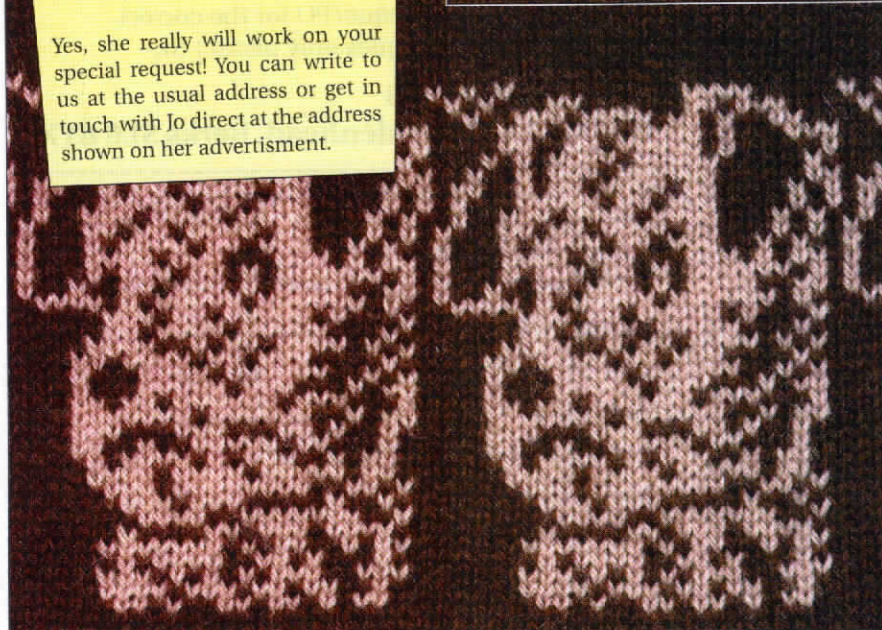
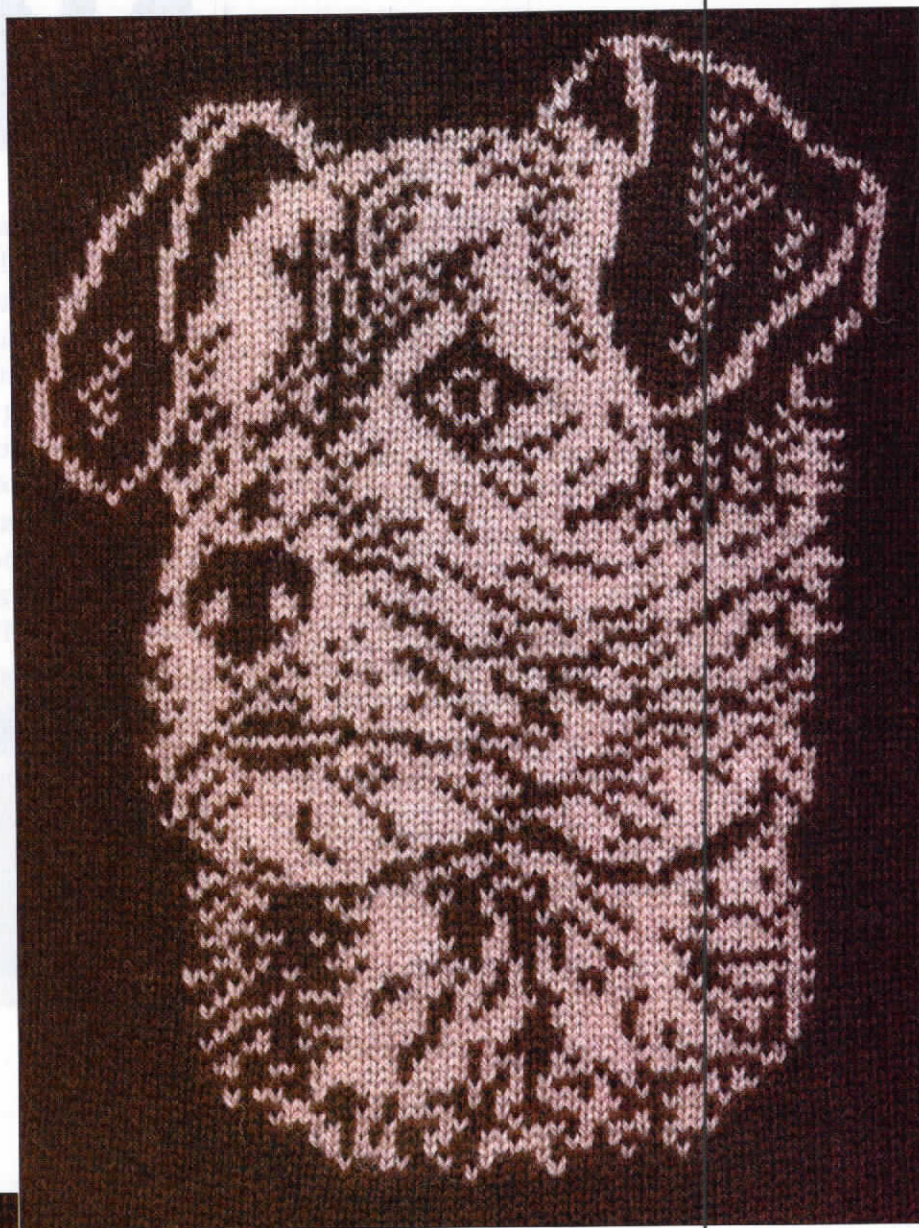
The 24 stitch motif can be repeated or used singly, and as usual complements the 60 stitch version, so that they can be used together if required. I am happy to add these patterns to any disk bought from me at no extra charge. Please contact me for details, and with any special requests. ■

Do you have any new ideas for Jo's feature? If so, we'd love to hear from you. So often we all feel that we won't do something, "because I never win anything, they won't pick me, I'm never the lucky one". Your letter and ideas for the magazine do matter and we do take note of all your comments, criticisms and praise.

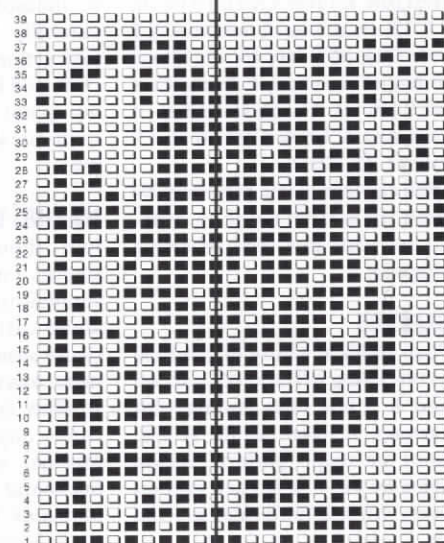
Many of the designs that Jo has worked on have come as a great surprise to the recipients.

- "Is she really going to do it for me?", is a well-used phrase.

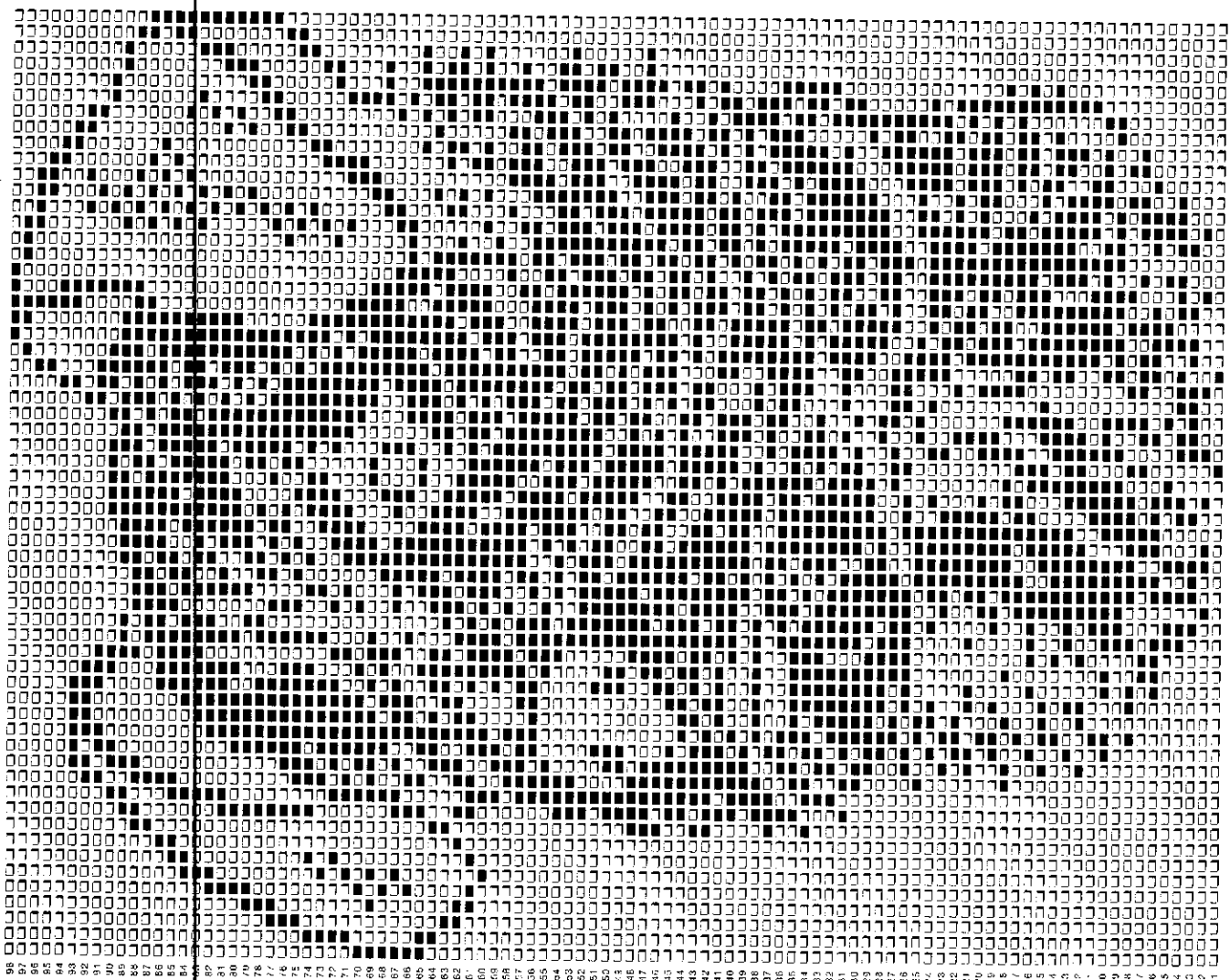
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Realistic motifs featuring Otters, Flying Swans, Foxes, Hedgehogs, Siamese Kittens, Robins, Pandas, Elephants, Donkeys, Badgers, Penguins & Swallows.
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Design Sheets, many breeds of Dog and so on (including Dalmations!) any of which can be put on to Disk and I love to do Special Commissions (reasonably!) and talks to Clubs.

* These motifs have been printed in *Modern Machine Knitting* magazine

** Each subject has a 60st picture & complementary 24st patterns. All are in correct Mylar sheet size & easy stitch count format. There are also Punchcard graphs.

JO NEWTON

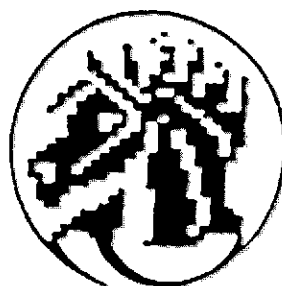
Barrowby Old Hall
Grantham

Lincs NG32 1BX

Tel: 01476 563111

E-mail:

jo.newton@Talk21.com



Duomatic Update

Part 12
Using the
Deco

Part 6 - Single Motif Knitting

Doris Coutts is helping everyone with a Duo 80 to get to know this super machine inside out! She closes her series of articles on the Deco patterning system by looking at single motif knitting and positioning patterns.

How have you been getting on with your single motifs and pattern positioning? Today, we will look at Card 6b - that is, the part with the two moose. So have the card in front of you, before you need to insert it in the card reader. I have enclosed a photocopy of the card for your reference. As you will see, we are fortunate in that the first row of the moose has holes marked one in from the edge of the 40 stitch card, on each side. This is very helpful, as sometimes it is necessary to go halfway up the design to get a row where the motif extends across the card.

The numbers on the right hand side would give the row number as 44, were it printed! There is, of course, no grey marking on this part of the card, so feed the card through the reader until the number 68 shows in the right hand window. Alternatively, feed the card through until you see two rows with no feelers selected, then on the next row you will see the feelers reflecting the holes that form the start of the hooves.

HEAD TO HEAD

Perhaps you'd like to knit the straight-forward pattern isolated in the centre of the work, using traditional Bird's-eye Fair Isle (see the Deco Instruction Book page 9) Set up for Deco knitting as usual and remember the idiot - sorry, check card in Article 6 in the September issue. Then set

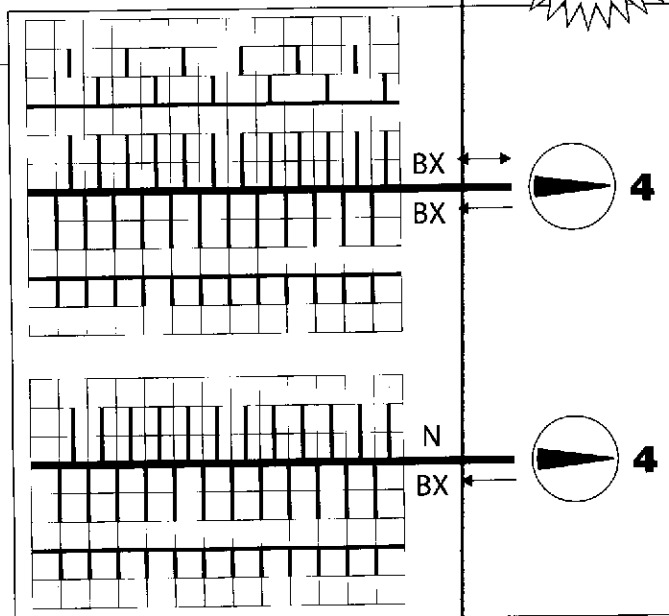
your sockets and pins in position for isolation over needles 20L to 20R - that is, one to the right of the knitting, one at 20R and one at 21L. (Remember this is the "stop pattern" socket and we still want needle 20L to pattern.) The card reader will be centered on 0.

The card is too short to join together - it needs to be a minimum of 36 rows long for this. Now, with the Deco set on 4 for Bird's-eye Fair Isle, the moose will finish on RC 92. I hope you remembered to set the row counter when you started the motif!

Rather than having to keep casting off and on again, though good for practising, I suggest you knit a band of plain Bird's-eye knitting between samples, still using the same lock settings. (See the October issue if you are not sure about this.) Then, for example, you can make yourself a sampler scarf or, if you prefer, knit separate samples squares and then join them to make a cushion cover.

BACK TO BACK

The card and our first sample have the two moose head to head, so let's try having them back to back. Needs a bit of thought, doesn't it? Imagine that the card is continued right across your work - to the left of the left hand moose, the 20 stitch right hand moose would appear - these two moose would be back to back. They would cover needles

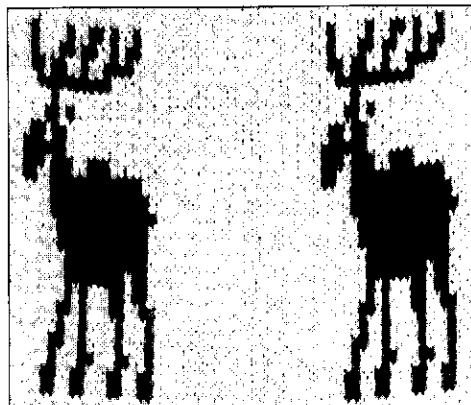
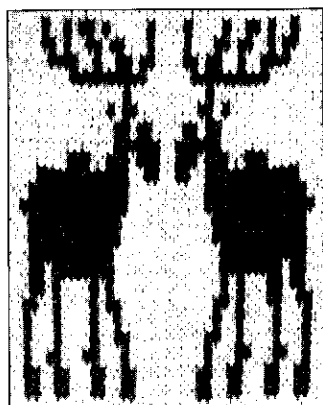


11L to 40L, if we left the card reader where it is, in the centre. However, we still want our motif to run from needles 20R to 20L, so we need to move the centre of the card reader over 20 places to 20R - the same position, in this case, as the start of the motif. Equally it could be placed at 20L, which ever is the more convenient and this would also put the small triangles at either end of the reader at centre 0 on the machine.

When you look at the pushers on the first row, you will find a blank space at each end of the 20R to 20L isolation. This is because by putting the moose back to back, we cut out the space between them on the card and this is shifted and divided to either end of the 40 stitches! So, when you are happy about this, knit through the pattern again and make a note of card reader and socket positions. It's a good idea to put it on one of those hanging tickets you can get from good stationers, then you can attach it to the sample for reference.

However, it would be off centre on the garment. We need to have the pattern from needles 30R to 30L. Needles 30R to 10L would be one whole motif (two moose) so we need to centre the reader at needle 10R, then the three moose will be placed centrally. Similarly, if you placed the reader at needle 10L, you would get the extra moose on the other edge.

Using the fact that each moose is only 20 stitches wide, it would be possible to have two moose facing the same way, with a 20-stitch space in the middle. Let's take the moose facing left on the card. We are going to have a total of 60 stitches altogether, but we need two sets of isolation sockets and pins. The first socket (apart from the one that goes just outside the working needles) will be at needle 30R, the second at 10R; the third will be at 11L and the last one at needle 31L. If this seems a little odd, remember that when the motif is wholly to one side of centre, it takes up one less needle numerically speaking, than if on both sides of 0.



THREE IN A ROW

Why not have three moose in a row, rather than two? With the card reader placed centrally and allowing the pattern to run from needles 20R to 40L would, of course, give us an extra moose on the left hand side.

HAVE A GO

Now, where will the card reader go? It is similar to the three moose and needs to be placed at 10R. Why not try knitting a sample? I suggest you use yarn that's fairly fine, so keep the stitch size down to 3½ on both beds. This could be a little higher, but you will probably be using two contrasting colours and I find that a slightly tight tension usually manages to avoid the show through pretty well at this stitch size.

As an exercise, try also removing the antlers on one motif. This is easily done, as long as you know what row you will be on for the first row of the antlers. Just before you knit this row, remove the two positioning pins appropriate to this motif and return to non working position any pushers that may have been selected. That's all there is to it. You will find that it is row 20 on the card, with row 44 showing in the right hand window.

By now, you will have realised that to knit a specific row on the card, you need to count down six rows below that selected row and put a marker in the margin. When that appears, you know you are just going to knit the row you picked out in the first instance. The top of the head narrows down to a single stitch, which will give you an additional warning.

This sort of thing can be done in other patterns, such as an engine with the cab removed to produce a row of trucks afterwards - it is all up to your imagination. Other arrangements, such as two moose facing the same way without a space in between, would need a new card to be punched.

CUTTING YOUR OWN CARDS

In the September issue, I talked about how the cards for the Deco are cut, with six rows overlapping. When you cut your own cards, either from your own ideas or printed graphs, you have the choice of ending your card with three rows of fully punched holes, or of repeating the first three rows of the pattern from the start of the card. The latter needs less hole punching, but more concentration!

HANDY HINTS

- ① Should you punch the wrong square, fill the hole in with one of the little discs and secure back and front with a small piece of plastic tape. I have a large reel of Acorn punchcard correction tape, purchased years ago, which is cut to just the right width and lasts for ages - but I don't know if this is still available.
- ② When putting a single motif on the card, I recommend leaving at least two blank

rows before punching the final joining rows. This will not only give you a clear indication when you have finished the motif, but it's also shorter than the 36 row minimum for joining the card. You can leave more blank rows if you wish and this is especially useful if you are going to use the single motif again elsewhere on the garment. When you want to knit the repeat, just run the card through until you reach the starting row again - it saves you having to re-insert the card each time.

- ③ When joining up your own card for the first time, note where the clips are inserted and put a little mark on the edge of the card; then you will have no problem about positioning on future occasions.
- ④ You know that the card is marked in squares, rather than oblongs, as are the cards for Japanese machines. So when designing, you can use normal graph paper, rather than the stitch-related graph paper. However, if you are trying to copy a design from a Japanese card to the Passap, be careful! The Passap card will rotate once every two rows, while cards for Japanese machines rotate every row. Even allowing for the fact that in Bird's-eye Fair Isle the pattern is squashed a bit, you will still need to remove some rows from a Japanese pattern to have your design come out to the right length.

- ⑤ If you do happen to have a Japanese punch, you can use this to punch the outer holes of the card and you will find that this is easier on your hand than the heavier Passap punch. However, the Japanese punch is not long enough to reach the centre of the Passap card, so you still need to use the Passap punch for the centre.
- ⑥ If you find the holes are not punched cleanly, or are hard to cut, it may mean that the punch is getting too smooth and you need to roughen it a little with some medium sandpaper. Be careful though

SMILE AWHILE!

As I was reading Doris' article this month, I had to smile at her warning about emptying the container holding the bits of card on the punch. As we all know, machine knitters have sudden rushes of blood to the head. Joan Lafferty got rid of one machine after knitting the back of a garment, then used her new machine to knit the front - naturally! Carol Hocknall at Metropolitan mentioned, in passing, that she was sitting up at 3.00 am last Christmas Eve, finishing off presents - don't we all? Yours truly just had to get a couple of tuck stitch cards punched last thing at night, ready to start knitting at crack of dawn the following day. Two cards needed punching so hubby had one card and punch and I had the other and we sat in bed - with nothing better to do with our time - of course!

At some point - and I can't remember whose punch "popped" first - hundreds of tiny circles of plastic cascaded into the bed. They went everywhere! They stuck to our bodies and sheets; they were in our hair and on the carpet. It's perfectly true - the Hoover doesn't suck them up and the washing machine doesn't send them down the drain with the water. Months later, I had a doctor's appointment and you won't need more than one guess at where she found a "stray" circle of plastic! Ed

- it won't need too much, so just keep trying it out on an off-cut of card until you get a good result.

- ⑦ Finally, don't forget to empty the little box with all those bits of card in it! I find mine sometimes difficult to get off and then it comes all of a sudden. When you are doing this, do it over a tray, then if any bits fly out (and they get

everywhere), they will drop on to the tray. Empty the box into something like a small paper bag, otherwise the bits will be all over your waste paper bin or dustbin. Once on the carpet, the Hoover doesn't want to know and you'll be picking them up for some days to come!

Well, that's it from me for now - until next time, happy knitting! ■

Learn to use your E6000 Electronic knitting machine

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Send a stamped addressed
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Poole
Dorset BH14 8QN.

Club Speakers

To add your name to our speakers' list, just give us a call or drop us a line! You'll find the address on page 4.

But what about Club Outings?? - Turn to page 43!

RIVERSIDE SPINNING

We will come to you, at your convenience, at a time to suit you and your members. Enjoy our talk on the practical side of spinning, the value of understanding raw materials, yarn production, use of special effects and more. It's great fun, interesting and informative. We will bring our yarns, designs and garments and with you we can create a mini-fashion show. Book now by

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Forge Craft Creations

Two talks for the price of one! "Swiss Darned Embroidery" - talk, demonstration and hands-on workshop; an opportunity to learn the correct technique and how to achieve the professional finish. All swatches and needles provided. "Dimensional Knitting" - Sylvia Wynn explains her new book, a unique concept in designing made to measure

knitwear. A simple and effective way to produce many different styles to suit individual measurements. A fun packed two hours whether you are interested in machine knitting, hand knitting or embroidery. Any reasonable distance considered.

Sylvia Wynn
Forge Craft Creations
The Old Smithy
Pirton, Worcester WR8 9EJ
Tel: 01905-820482

2nd KNIT, STITCH & CREATIVE CRAFTS SHOW (N. Ireland)

6 APR

Date - 6th - 9th April.
Venue - Kings Hall, Belfast.
Organisers - Nationwide Exhibitions.
Telephone - 0117-907 1000.

NOTTINGHAM MACHINE KNITTING SHOW

9 APR

Date - 9th April 2000.
Venue - Harvey Haddon Sports Centre, Nottingham.
Organisers - Alan Hunt.
Telephone - 0115-922 3654.

BERYL JARVIS

Clubs, have you seen my Info Slide show yet? Depicting most of the subjects of my Info Sheets, machine knitting hints and tips, it's interesting and informative whatever level of skill you have.



KH970, Tension - What's That? Alternatively, please suggest any other topic you'd like me to cover. Workshops can always be geared to your club members' specific requirements - please call to discuss.

90 Asfordby Road
Melton Mowbray
Leicestershire LE13 0HR
Tel: 01664-850418
E-mail: berylj@foobar.co.uk

Other topics include a General Talk, Machine Knitted Lace, Making up, Jacquard, Brother

UPPINGHAM YARNS Ltd.

Regrets the closure of Dunston Yarn Market on Saturday 4th March 2000. We are open as usual, first Wednesday & Saturday of each month until then.

STARTING

at Dunston Activity Centre,
Ellison Road, Dunston,
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LOCAL CONTACT:-
Marian Wheaton
☎ 0191 273 9548

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18 MAR

Knitters Bonanza
10 'til 4

13 APR

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16 SEP

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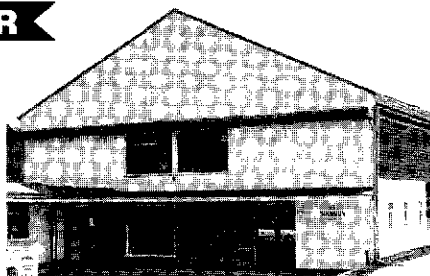
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3rd MACHINE KNITTING LIVE!

4 MAR

Date - 4th - 5th March 2000.
Venue - Summerbee School,
Mallard Road, Bournemouth.
Organisers - Machine Knitting Monthly.
Telephone - 01628-783080.

COG KNITTER'S BONANZA

18 MAR

Date - 18th March 2000, 10.00 am to 4.00 pm.
Venue - Dunston Activity Centre, Dunston, Gateshead.
Organisers - Marion Wheaton.
Telephone - 0191-273 9548.

NOTTINGHAM MACHINE KNITTING SHOW

Sunday 9th April at:
Harvey Haddon Sports Centre, Nottingham
Tickets £3.50 (£3 in advance)

Yarns • Machines • Pattern
Designers • Lecturers

Details and tickets from
Hush Knit Yarns

57 Brunside Drive, Bramcote Hills, Beeston,
Nottinghamshire NG9 3EF
Tel: 0115 922 3654

A photograph of three sheep in a lush green field. One sheep is in the foreground on the right, looking towards the camera. Two other sheep are in the background, one on the left and one in the center. The background shows a rolling landscape under a cloudy sky.

The 3rd Machine Knitting *Live!* Exhibition

It's coming!

**THE show for
machine knitters**

Yarn

**FREE
Lectures**

Machines

Accessories

**Fashion
shows**

**& much
more!**

Designers

& sheep!

(only joking!)

4th & 5th March

Summerbee School, Mallard Road, Bournemouth

The 3rd Machine Knitting

Live!
Exhibition

4th & 5th March 2000

Machine Knitting Monthly is sponsoring The 3rd MACHINE KNITTING LIVE!
Exhibition at Summerbee School, Mallard Road, Bournemouth.

Open: 10.00 am - 5.00 pm Saturday 4th March
10.00 am - 4.00 pm Sunday 5th March

The first two **Machine Knitting LIVE!** exhibitions were wonderful events for machine knitters. Those who attended are still talking about them and everyone is very much looking forward to the third show in March 2000. We'll be making it even better than last time! It really is a friendly event that welcomes everyone and a well-worn description is, "it's just like the old exhibitions and we love it!". It's organised by machine knitters, for machine knitters - and all the exhibitors support **Machine Knitting Monthly** and are connected with machine knitting!



YARNS

Not every machine knitter is fortunate enough to have a local stockist with a good supply of coned yarn. So, if you'd like to restock your knitting room, you'll find lots to tempt you from **Bonnie's Wools, Bramwell, Forsell and Hush Knit Yarns.**

Nina Miklin brings her superb yarns, designer patterns and books and joins **Riverside Spinning and Uppingham Yarns** with their fabulous choice of machine and hand knitting yarns. **Carol-Ann** also returns for the third year with a huge selection of real bargains for machine

knitters. For the first time, **Undy Yarncrafts** will also join us. Did you know that their web page is now up and running? Customers are able to do all their on-line shopping for machine knitting and the address is:- www.undy-yarns.co.uk

MACHINES

If you're a machine knitter, you'll already know that it can often be hard to find a knitting machine at a machine knitting exhibition - not at **Machine Knitting LIVE!** There will be machines from **Bonnie's Wools** and **Heathercraft**, together with a wide range of accessories for **Brother** and **Passap, Silver Reed and Singer.** We'll also have knitters using them! As well as the latest "state-of-the-art" knitting machines, there will also be a selection of quality, used models available - at very affordable prices. If you'd like to find out more about buying and using a knitting machine, be given expert advice from long-established and highly reputable companies... come and join us!

If your knitting room is "FTB" with machines, yarn and patterns, your visit to the show must

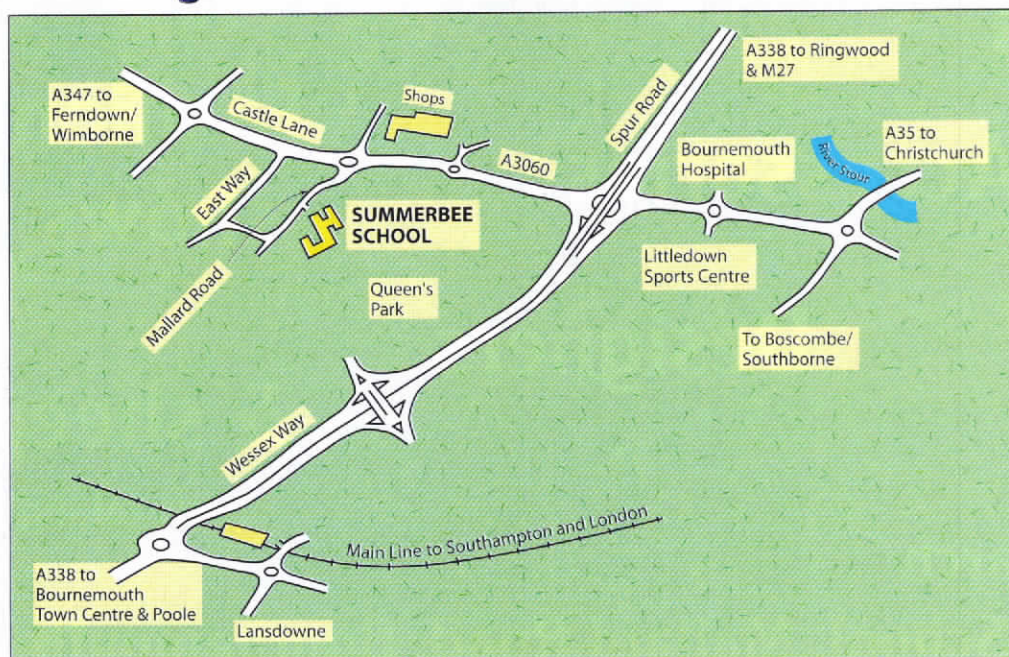


include stopping at the **Hague** stand. A linker is now almost a necessity for every serious machine knitter and the quality of **Hague Manual and Electric Linkers** is second to none! Look out for special show offers! There will be spare parts available plus **PDB Electric Yarn Winders** including the 125g Yarn Twister, as well as a super range of machine knitting accessories. It's also the place to buy Daylight Bulbs.

If you want to know anything about **Singer Knitting Machines** and Accessories, look no further than **Woolleys** and we're delighted to welcome them to show. Whether or not you're a **Singer** knitter, you'll be given every help and encouragement with any query you may bring along. You can also buy **Non-Kink Ribber Wires**, see a demonstration of the famous **Woolley Weights** and add-on kits, **Baby Woolley Weights** and **Eddies.**



How to get there...



**FREE
RE-ENTRY ON
SUNDAY!**

**FREE
FASHION
SHOWS!**

**KNITTING,
GLORIOUS
KNITTING!**

**GUEST
SPEAKERS**

Without our designers, machine knitting would be in a sorry state, so **Machine Knitting LIVE!** welcomes most of the UK's top designers including return visits from **Kate Arklay, Diane Bennett and Ruth Cox** with **Pippin Designs**. **Wendy Clarke** at **Knitmates** will have an excellent assortment of patterns and disks from other leading designers including **Ricki Mundstock's** popular **Magic Cable Designs**. We also welcome back **Iris Bishop, Jane Hawkins, Beryl Jarvis, Sue Woolley** and **Jan Wright**.

Sylvia Wynn will join us with **Forge Craft Creations** together with **Gillian Lamb** with **Cochenille Design Studio**, **Jo Newton**, **Jane Woodward** with **Shades of Cashmere** and **Heather Reed** with **Water Margin Designs**.

PARKING

If you haven't been before, we're sure you'd like to know that parking is right outside the door in the school's playground and we reserve spaces for disabled travellers just by the entrance. Coaches and mini-buses usually drop knitters to leave the driver free to look around Bournemouth. However, drivers are welcome to join us and look around if they wish.

GUEST SPEAKERS

IN-EX, DEBBIE KENDALL & PAT COULSTON

In the Main Hall at 2.45 pm on Saturday and 2.00 pm on Sunday, **In-Ex** will give a talk and demonstration of their products including the famous Steaming Kit.

Debbie Kendall will also be giving talks and "hands-on" demonstrations about using an overlocker with knitting during the day.

Pat Coulston will be demonstrating the Passap E6000, talking about this fabulous machine and introducing you to her world-acclaimed Correspondence Courses.

REFRESHMENTS

We're very fortunate to be looked after in excellent style by the school's caterers. In past years, they have supplied a superb range of hot and cold refreshments including meals at very reasonable prices. The freshly baked and filled baguettes are wonderful! There's also a large seating area available for knitters who would like to bring their own food and drink.

FREE RE-ENTRY

At any time during the day, you are welcome to come and go as you wish. Visitors who have paid



for a ticket to attend on Saturday may also request a free pass to re-enter the exhibition on Sunday. Over the past two years, this arrangement has helped many knitters wishing to purchase expensive equipment by allowing them a little more time to browse at leisure. It is also welcomed by knitters who have decided to come down for a weekend break and would like more than one day to look around.

FASHION SHOW

We hold two fashion shows in the middle of Saturday and one show on Sunday. Entrance is free.

ENTRANCE

You may come to the exhibition by paying on the door or by purchasing a ticket in advance. Advance booking has two advantages - a separate entrance for ticket holders and generous savings. The normal price on the door will be £5 for adults and £4.50 for senior citizens. If you would like to bring one or more children with you, they are admitted free of charge as long as they remain in your supervision throughout. If you have a special requirement such as a wheelchair attendant, please let us know so that we can help make suitable arrangements. ■

3rd Machine Knitting Live!

4th - 5th March 2000 at Summerbee School, Mallard Road, Bournemouth

10.00 am to 5.00 pm Saturday
10.00 am to 4.00 pm Sunday

Now in its 3rd year, the show NOT to be missed! All the leading names in machine knitting under one roof - simply the best!

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List of Exhibitors

Kate Arklay	In-Ex
Diane Bennett	Beryl Jarvis
Iris Bishop	Debbie Kendall
Bonnie's Wools	Knitmates
Bramwell Yarns	La Rivière Collection
Brother Machines	Gillian Lamb
Ann Brown	Machine Knitting Monthly
Busy Bee Patterns	Metropolitan
Carole Ann Knitting Machine Centre	Nina Miklin
Elaine Cater	Jo Newton
Cochenille Design Studio	Passap Machines
Jo Cooper	Pippin Designs
DesignaKnit	Riverside Spinning
Forge Craft Creations	Shades of Cashmere
Forsell Yarns	Silver Reed Machines
Guild of Machine Knitters	Singer Machines
Hague	Undy Yarns
Jane Hawkins	Uppingham Yarns
Heathercraft	Water Margin Designs
Hush Knit Yarns	Woolleys
	Jan Wright

Please use plain paper for your order if you prefer not to cut your magazine

Machine Knitting Live!

Fair Isle Coat

An exclusive design by Water Margin Designs

Pattern Information

MEASUREMENTS

This coat is designed to be "free size" and should fit almost everyone!

Actual size 120 cm, 47½ in.
Knitted length 113 cm, 44½ in.
Sleeve seam 49.5 cm, 19½ in.

TENSION

22½ stitches and 23 rows to 10 cm, 4 in measured over stitch pattern A (tension dial setting approximately 7). Trims are worked at MT-2.

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 54.

NOTES

- We used knit side of knitting as right side of garment.
- SK860 owners with EC1 pattern controller should simply copy the pattern charts on to a mylar sheet and set the carriage to Fair Isle to knit the patterned sections, with MC in Feeder 1 and C in Feeder 2.

HAND-TOOLED FAIR ISLE

For those of you who have not tried this technique on your manual machine, it really is quick and easy on a double knit machine and adds an extra dimension to your knitting.

- First, thread the carriage with the main colour (carriage on right) and set the carriage to hold.
- Following pattern chart, pull all the needles that are to be knitted in contrast colour to holding position. Leave needles to be knitted in the main colour in working position.
- Knit one row (carriage now on left) - you will see that all the main colour needles have knitted.
- Now take the contrast colour (I find it easiest to keep the contrast cone on the floor between my feet rather than threading it through the tension mast) and lay the yarn in the hook of the first needle on

General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for manual double knitting machines (including the Bond), using the hand-tooled Fair Isle technique, or the Silver Reed SK860 electronic machine.

MATERIALS

Forsell Touch of Silk.

2 x 500 g cones in Charcoal (MC).

Forsell Shamal DK.

2 x 500 g cones in Aran (C).

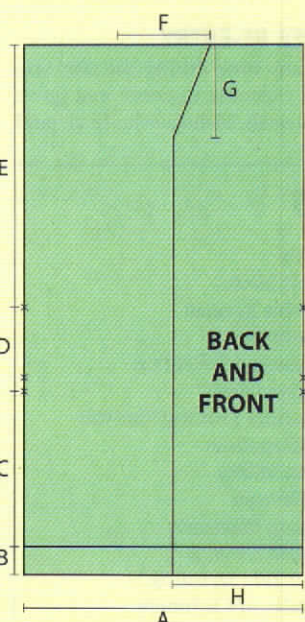
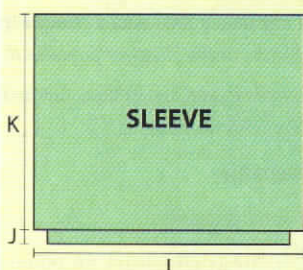
The fibre content of Touch of Silk is 90% Wool and 10% Silk; Shamal DK is 80% Acrylic, 20% Wool. For further information about these yarns, please write to T Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG or telephone 0116-278 6281.

GARMENT WEIGHT

Finished garment weighs 1,505 g.

Diagrams

A = 61 cm	I = 57.5 cm
B = 6 cm	J = 3 cm
C = 33 cm	K = 46.5 cm
D = 18 cm	
E = 56 cm	
F = 19.5 cm	
G = 20.5 cm	
H = 27.5 cm	



- the right that is in holding position.
- Pull the needle back to knit a stitch and leave it in working position.

- Lay the yarn in the next needle along and repeat the process until all the stitches in hold have been knitted back. This takes a lot longer to

describe than it takes to actually do (we promise!) Now both the main and contrast colours should be at the left of the needlebed.

- Look at the next row on your chart and once again bring out all the contrast needles to hold.
- Knit across to the right to knit the main colour and then knit back the contrast stitches, but this time going from left to right.

Knitting Instructions

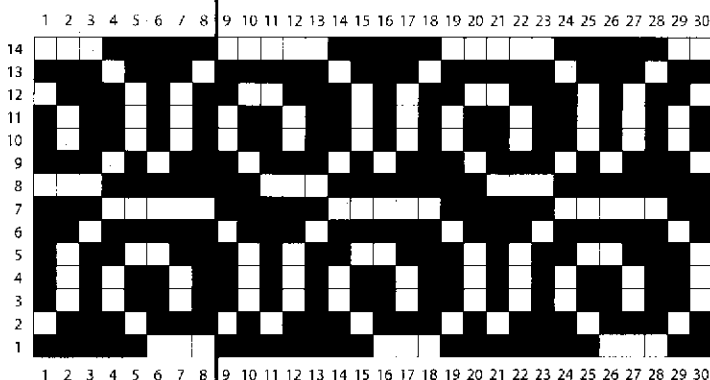
BACK

Push 138 Ns at centre of machine to WP.

* Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC to 000. Using MT-2 and MC, K 20 rows. Cont in Stitch Pattern B. K 14 rows. Cont in st st. Using MC, K 3



Stitch Pattern A



rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Using MT+1, K 1 row *. Set RC at 000 and then, using MT, K 2 rows. Cont in Stitch Pattern A. K 74 rows. RC shows 76. Place a marker at each end for the start of the pocket openings. K 42 rows. RC shows 118. Place marker at each end for top of pocket openings. K 128 rows. RC shows 246. Cont in st st. Using MC, K 1 row. Place marker at each side of centre 44 sts. Using WY, K a few rows and release from machine.

RIGHT FRONT

Push 62 Ns at centre of machine to WP.

Work as for Back from * to *.

Set RC to 000. Using MT, K 2 rows **.

*** Cont in Stitch Pattern A. K 74 rows. RC shows 76. Place marker at right edge for start of pocket opening. K 6 rows. Place marker at right edge for start of pocket top. K 36 rows. RC shows 118. Place marker at right edge for top of pocket opening. K 82 rows. RC shows 200.

SHAPE FRONT EDGE

Dec 1 st at left edge on next and every foll 3rd row until 47 sts rem. K 3 rows. RC shows 246. Cont in st st. Using MC, K 1 row. Using WY, K a few rows and release from machine ***.

LEFT FRONT

Work as Right Front to **, then from *** to *** reversing shaping and markers by reading left for right and right for left.

SLEEVES

Push 130 Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC to 000. Using MC, K 2 rows. Cont in Stitch Pattern A. K 104 rows. RC shows 106. Cont in st st. Using MC, K 1 row. Cast off.

CUFFS

Push 44 Ns at centre of machine to WP. With carriage at left and P side facing, replace sts from lower edge of sleeve on to Ns as follows:- 2 sts tog on to first N, 3 sts tog on to each of next 42 Ns and 2 sts tog on to last N. Push all Ns to IIP. Set carriage to knit back to WP. Using MT+3 and MC, K 1 row. Using MT-2, K 2 rows. Cont in Stitch Pattern B, K 7 rows. Cont in st st. Using MC, K 13 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Push Ns to HP. Using MT+3, K 1 row. Cast off loosely.

COLLAR & FRONT BORDER (KNIT 2 PIECES)

Push 68 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000 and then, using MT-2 and MC, K 2 rows. Cont in Stitch Pattern B, K 266 rows. Cont in st st. Using MC, K 1 row. Using WY, K a few rows and then release from the machine.

POCKET LININGS (KNIT 2)

Using MC, cast on 41 sts by hand. Set RC at 000. Using MT-1, K 72 rows. Cast off.

POCKET TOPS (KNIT 2)

Using MC, cast on 30 sts by hand. Set RC at 000. Using MT-1, K 11 rows. Cast off.

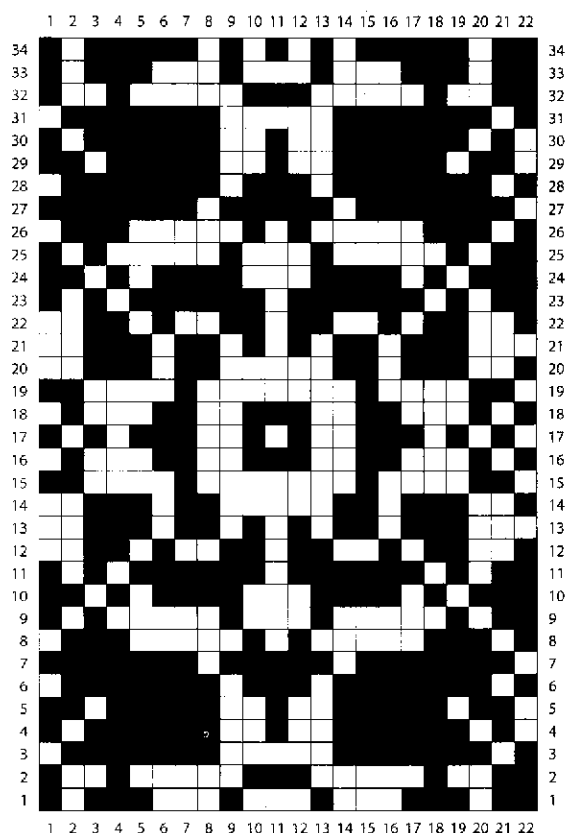
JOIN SHOULDERS

Push 138 Ns at centre of machine to WP. With K side of back facing, replace sts on to Ns. With P side of fronts facing, replace right front sts on to 47 Ns at right and left front sts on to 47 Ns at left. Unravel WY. Using MT+3 and MC, K 1 row. Cast off loosely.

JOIN BACK OF COLLAR

Push 68 Ns at centre of machine to WP. With K side facing, replace the sts from the top edge of one of the collar and front borders onto the machine. With P side

Stitch Pattern B



facing, replace the top edge of the second collar and front border on to the same Ns. (Be careful that you hang the two "tops", not a top and a lower!). Push Ns to IIP. Set carriage to knit back to WP. Using MT+3 and MC, K 1 row. Cast off loosely.

MAKING UP

With right sides together, pin the front border around the front edges of the coat, with the centre seam of the collar and front border at the centre back neck. Backstitch close to the edge of the garment. Turn to the inside and oversew the inside edge of the border to the inside of the

garment, taking in the back-stitched edge. Remove the waste yarn from the lower edges of the border, and graft the open stitches together. Set in sleeves matching centre to shoulder seam. With K sides together, back stitch cast off edge of pocket lining between pocket opening markers on back. With P side of pocket top to K side of pocket opening, back stitch cast on edge of pocket top between pocket top marker and top pocket opening marker on fronts. Join side and sleeve seams with a mattress stitch. Catch down pocket linings on to inside of fronts. Wash and press lightly. ■

dear mr.
newsagent...

Name

Address

.....

Signed

.....

Please not print from any newspaper, magazine

Please reserve a copy of
Machine Knitting Monthly
for me starting with the next
issue and continuing until
further notice.



Please send

.....

Bang to Rights!

Copyrights & wrongs

Has the keen knitter lost out to the insatiable demands of the bargain hunter? For several months now, we've carried articles and correspondence in the magazine about copyright. This month, we're combining a strongly worded letter we've received from a reader, comments from one of our contributors plus Richard Kite's viewpoint on the subject.

Richard Kite, who is an Associate of the **Ann Kite Home School**, has worked very closely with Ann. Their combined vision and goal has been to make good teaching, at a good price, available to all machine knitters. Over the years, the difficulty of dealing with copyright abuse has taken up a great deal of his time and caused both of them much heartache, as his letter to us discloses. He writes:-

Dear Anne

In Issue 12, you carried some correspondence on the subject of copyright and after describing the widespread illegal copying of patterns, you wrote:-

"We've all but lost Carl Boyd, and if we don't continue to support them, we'll also lose designers like Linda Jackson at Artika Designs, Maggie Andrews, Diane Bennett, Kathy Haynes and Betty Manwaring at Beka Knits, Pat Coulston and Debbie Kendall's Correspondence Courses, Mary Dowse, Ann Kite and her videos, Terry Mason, Nina Miklin, Jo Newton, Wendy Phillips, Malcolm Beddow at Willow Tree Knitwear and Jan Wright."

You also wrote, "all knitting clubs can obtain a licence to enable them to place any pattern booklets or videos in a club library for multiple use" and you quoted Artika Designs' copyright note, which includes the following:-

"Club members, please be honest. If you see an unlicensed copy in a library, the club organiser is breaking the law and cheating me. Please have a word with her and help me stay in business."

We are writing to you to clarify and update some of these points.

PROBLEM AREAS

Our own experience shows that the exhortations of designers and others to machine knitters to respect copyright will never ever be effective. You yourself have illustrated the strong strand of

dishonesty or meanness that runs through machine knitting and we can confirm that fact from hard experience over 15 years. Regrettably and in our experience, the problem centres particularly round knitting clubs.

We have found that copyright notes are quite simply dismissed.

- "Oh, it doesn't apply to us you know", is frequently quoted by many club organisers.

This assumption is wrong! All our videos - and most others for that matter - are for personal use only in the home of the purchaser. Copyright abuse has undermined our own business to the extent that we have had to make important changes in the way we market our video **Instruction Courses**.

We have found that copyright notes are quite simply dismissed - "Oh, it doesn't apply to us you know"...

IT'S TIME FOR CHANGE

The first change is that we have issued no licences to clubs since 1996. Unless a knitting club holds a pre-1996 licence from us, if they are using any of our video instruction materials without clear guidance regarding the Copyright, Designs and Patents Act of 1988 in writing from a solicitor, then they are running a high risk of infringing our copyright.

The second change is that we have collected evidence on specific breaches of our copyright relating to a large number of clubs and we are taking legal action against a sample of these in the coming months. The Copyright, Designs and Patents Act of 1988 allows the courts to take a wide-ranging view when assessing damages and these may therefore vastly exceed amounts based on actual purchase prices. (We welcome contributions towards our legal costs from any source). You might also like to note that the law distin-

guishes between printed matter, sound recordings and video recordings. There are small but vital differences in what can and cannot be done with regard to these three different media.

The third change is that we are offering a reward of £500 to any person who can provide us with information on infringement of our copyright that will stand up in court. Most such infringement is so blatant that this is by no means difficult and we will consider cases going back over many years. This idea is at the suggestion - and has the full support - of the many customers who have supported us over the years.

A fourth change is that all club organisers should be aware that they inherit the liability of their predecessors in regard to copy-

right infringement. It follows that it is essential that all decisions regarding the acquisition of printed, sound, or video material relating to machine knitting is fully documented in the Club minutes.

The fifth change we have made is that we have been forced to admit that, in the face of copyright infringement, educational materials for machine knitters cannot be organised as a commercial business. No retail business could survive, as we have done for 15 years, if their customers shoplifted on a similar scale. We are therefore planning to create an educational charity, tentatively named the Machine Knitters' Educational Trust, about which we have written separately.

The purpose of the Trust will be to guarantee the availability of the Ann Kite Video Courses in perpetuity. To achieve this, all rights in the video materials will be assigned to the Trust and will

be made available to those machine knitters who have a serious interest in learning the craft. In order to do this, the Trust will have to maintain the strict control over copyright that we ourselves have now adopted and the main way it will do this is to make its video materials available on lease.

A LIFE-LONG LEASE

In simple terms, this means that all videocassettes will remain the property of the Trust at all times. In practice, this is not the disadvantage that most knitters may think it is. We are, at the moment, developing the idea of a life-long lease so knitters can have permanent access to any Ann Kite video materials that they acquire. (It is worth noting that much computer software "bought" over the counter remains the property of the originator, who merely licences the "purchaser" to use it subject to certain conditions).

GOOD NEWS OR BAD?

Is all this good news for knitters, or bad? In one sense it is bad news - knitters will no longer have access to superb tuition at ridiculously low prices. Your own forecast that, "we'll also lose Ann Kite and her videos", has not quite come about. However, as so often happens, the keen knitter has lost out to the insatiable demands of the bargain hunter. Although the videos will, in theory, be widely available to all knitters, in effect there will be a restriction to those who are keen and serious and able to pay a fair price.

We enjoy the challenge of designing but if copying of our patterns continues, then we will have to rethink and perhaps join the many designers who have become disillusioned and have given up. **Beka Knits**

Two ladies stood in front of us and said, "you buy that pattern and I will photocopy it"! That was blatant infringement of our copyright...

The first casualty has been the much-awaited Ann Kite video course on Double Jacquard. Its release has been delayed yet again while we restructure the way in which we work. However, in another sense the news is good. The Machine Knitters' Educational Trust will ensure that the vast investment made by Ann Kite on behalf of machine knitters is not lost. If all goes well, it may even be possible to restart the release of new courses, as nothing new has been produced now since 1996. We also know that, despite anything I have written above, there are still some first rate machine knitting clubs around the country and we are working on a plan to draw the best of these clubs into an exciting experiment in Distance Learning.

As we plan to hand over to the Trust, we do so with huge excitement that our pioneering work is to find a permanent home. We have, though, to say that this is tinged with a huge disappointment that our aim of "good teaching at a good price available for all" was perhaps 30 years ahead of its time.

Yours sincerely
Richard Kite
Associate, Ann Kite Home School

A PERSONAL COMMENT

We've received the following comment on copyright from Kathy Haynes at Beka Knits. Kathy writes:-

"We, at Beka Knits, do not object to any knitters buying our patterns and knitting them up to sell to customers - as long as they do not label the garments as their own original designs - because we consider this a compliment. What we do object to is the photocopying of our patterns and the circulation of them amongst friends or fellow club members.

"All of our patterns are very reasonably priced, considering the time and effort that goes into one design alone. It may take us up to two or three weeks to get the design looking right and pleasing to the eye, deciding on a shape to compliment the stitch pattern, knitting and making up the original prototype. We then have to write the pattern instructions out in a way that the knitter will understand. If it's too complicated, the pattern is put aside. Word is then put around that our patterns are difficult - and that's not good advertising for us! So, after two or three weeks, we produce a pattern priced at an average cost of £3 - taking a gamble that it will sell. Who else works for £6 a month with no guarantee of a return for all their hard work?

"Some time ago, when we were exhibiting at a show, we had quite a few customers looking at our patterns. Two ladies who were obviously together, stood in front of us and said, "you buy that pattern and I will photocopy it"! That was blatant infringement of our copyright and, needless to say, we refused to sell this particular couple any patterns. As a matter of interest, the said pattern was priced at £1.50. We enjoy the challenge of designing but if copying of our patterns continues, then we will have to rethink and perhaps join the many designers who have become disillusioned and have given up.

"Machine knitting is going through a very difficult time at the moment and we feel that the designers who are still trying to keep the interest going should be supported."

Kathy Haynes
For Beka Knits

POINTS OF VIEW

One of the features of our magazine is that we give time and space to opinions of all our readers. We may not necessarily always agree with all points raised, but we strongly uphold every machine knitter's right to his or her opinion. In Issue 24, we published a long letter from Jean van der Meulen about copyright. As predicted, this important topic has produced some instant response including

the following e-mail from an "outraged reader" in the UK. The full name and address were supplied...

Dear Anne

"Here follows an instant reaction to the awful letter from Jean van der Meulen, which you may or may not wish to print because I am not a designer. I do, however, care very much about machine knitting; I am not young, I have been machine knitting for a long time and I desperately want machine knitting to survive.

"In her letter on copyright, Jean says that if she imports a pattern from Britain, the total cost for the pattern works out at over £6 and compares this with £2.40 for the yarn for the garment itself. These figures, she says, are, "completely out of proportion". Why? What would be the "correct" proportion and how does she know what it is?

"So there she is, in South Africa, with a load of cheap yarn, but no patterns - apparently not knowing how to design any herself. It seems to me that her expensive knitting machine is totally useless! Anyone other than a machine knitter would see that, in such a situation, the value of a pattern was very high - indeed priceless, in the full meaning of the word.

"Here is a way she could find out how high. Suppose every pattern designer has "shut up shop" and gone home (presumably because they have all got rich on the profits made from their thriving businesses!). What would Jean do? One answer could be to go to college to learn the necessary skills. This is an expensive and time consuming task, but she could divide the cost by 20 by asking each of her 19 fellow club members to share her costs. (This could always be in exchange for giving them free copies of all her pattern designs for the rest of her working life.) I suggest that Jean does these simple sums; they may be fictional, but they will give her some insight into the real cost of a pattern - and it will, I am afraid, be vastly more than £6!

"She should conclude by asking herself why on earth someone

"The biggest lesson to learn here is that you cannot use a knitting machine without a pattern - to argue that the cost of a pattern is, "out of proportion", makes no sense!

else should do this, for her benefit, for any lesser amount? Obviously in South Africa they won't - because if they did, Jean would not have to import from Britain. (Potential South African designers have presumably decided that South Africans undervalue their work, so they quite naturally find some other way of earning a living.)

"The biggest lesson to learn here is that you cannot use a knitting machine without a pattern, even if you have a house that's full of free yarn. To argue that the cost of a pattern is, "out of proportion", makes no sense; nor does the assumption that there will be some kindly business that will supply patterns free of charge just because someone wants them.

"Jean also asks, "approximately what would the additional cost be for permission to circulate a pattern among our members?". Surely, the only common-sense answer is that if the club has 20 members, the cost is multiplied by 20 so that each member has their own copy. The designer must have some reason or incentive to allow anything else - and what incentive is Jean offering?

"Finally, Jean suggests that advertisements should include the words, "not for commercial use without designer's written permission". Many designers do this; those who don't - no doubt foolishly - tend to assume it to be unnecessary, because that is international law anyway. If this makes Jean "furious", then she should perhaps find a hobby which is less exploitative of the good nature of those who, in the end, are more interested in promoting machine knitting than in actually making a living."

Yours sincerely
Name and address supplied

EVENING CLASSES

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- * CERTIFICATE COURSES INCLUDE SUPPORT BY
TELEPHONE OR E-MAIL

TOPICS INCLUDE

MAIN BED ☐ Beginners ☐ Punchcard Knitting
☐ Knitleader ☐ Knitradar/contour ☐ KnitTracer
☐ Intarsia ☐ Programming Silver & Knitmaster
Electronics

RIBBER ☐ Setting Up ☐ The Alignment ☐ Welts
☐ Neckbands ☐ English & F'mans Ribs ☐ Release
Stitches ☐ Drive Lace & Pile ☐ Patterned Rib Fabrics
☐ Simulknit

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Tel/Fax: 01544 350627 e-mail AKES@compuserve.com

Member of the British Association for Open Learning - B.A.O.L.

Baby's Cardigan

Designed for any 3-ply yarn

Pattern Information

MEASUREMENTS

To fit chest 41 [46, 51, 56, 61] cm,
16 [18, 20, 22, 24] in.

Actual size 44 [49, 54, 59, 64] cm,
17½ [19½, 21½, 23½, 25½] in.

Length to back neck 23 [27, 30.5,
34, 38] cm, 9 [10½, 12, 13½, 15] in.

Sleeve seam 14 [16.5, 20, 24, 28]
cm, 5½ [6½, 8, 9½, 11] in.

*Instructions are written for the
first size, larger sizes follow in
brackets. If only one figure is
given, it applies to all sizes.*

TENSION

32 stitches and 66 rows to 10 cm,
4 in measured over tuck stitch
pattern (tension dial approxi-
mately 5).

*For perfect results, please check
your tension carefully.*

ABBREVIATIONS

For a list of the abbreviations we
use, please turn to page 54.

NOTES

a) We used purl side of knitting as
right side of garment.

b) Before knitting, prepare any
punchcards or electronic sheets
needed, from the charts pro-
vided. Note that any punchcard
patterns, as shown, may have to
be repeated until the card is a
suitable length for knitting.

c) We used Silver Reed Card No.
17 from Pattern Library No. 2 for
this pattern and reproduce it
courtesy of Silver Reed. For fur-
ther information about Silver
Reed cards and machines, please
write to Silver Knitting Machines
Ltd., Murdock Road, Bedford
MK41 7LE or telephone 01234-
352551.

SILVER REED ELECTRONIC MACHINES

Place needle 1 cam at centre 0
and point cams two needles in
from each edge. Press Button 1
(right light on) and Button 2 (left

light on for 580 and SK 840
machines, right light on other
models).

BROTHER ELECTRONIC MACHINES

Position patterns at each side of
centre 0.

Knitting Instructions

BACK

Push 39 [43, 47, 51, 55] Ns at left
and 34 [38, 42, 46, 50] Ns at right
of centre 0 to WP. 73 [81, 89, 97,
105] Ns.

Push corresponding Ns on ribber
to WP. Arrange Ns for 1x1 rib.
With the carriage at the right and
using MY cast on and K 5 tubular
rows. Carriage is at right. Set car-
riage for 1x1 rib knitting. Set RC
at 000 and then, using MT-3/
MT-3, K 18 rows. Transfer sts for
st st **.

Insert card and lock on first row.
Take carriage across twice with-
out knitting. Set RC at 000. Using
MT, K 1 row. Release card and
cont in tuck st *.

K 65 [83, 95, 109, 125] rows. RC
shows 66 [84, 96, 110, 126].

SHAPE RAGLAN ARMHOLES

Cast off 2 sts at beg of next 2
rows. Dec 1 st (2 sts in) at each
end of every 4th row until 45 [49,
53, 57, 61] sts rem, then on every
foll alt row until 29 [31, 33, 35, 37]
sts rem. Cast off.

LEFT FRONT

Push 34 [38, 42, 46, 50] Ns at right
of centre 0 to WP.

Work as for Back from * to *.

** K 65 [83, 95, 109, 125] rows. RC
shows 66 [84, 96, 110, 126]. K 1
row extra for Right Front.

SHAPE FRONT EDGE & RAGLAN ARMHOLE

Dec 1 st (2 sts in) at the left edge
of the next and every following
7th row and, **at the same time**,
cast off 2 sts at beg of next row, K
1 row. Dec 1 st (2 sts in) at raglan

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Any Baby 3-ply yarn

Approximately 75 [90, 105, 120, 135] g in Main Yarn (MY).

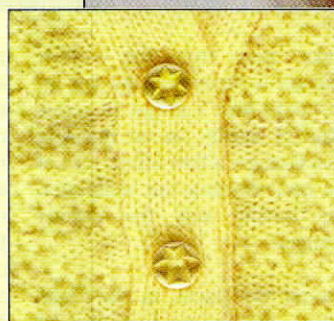
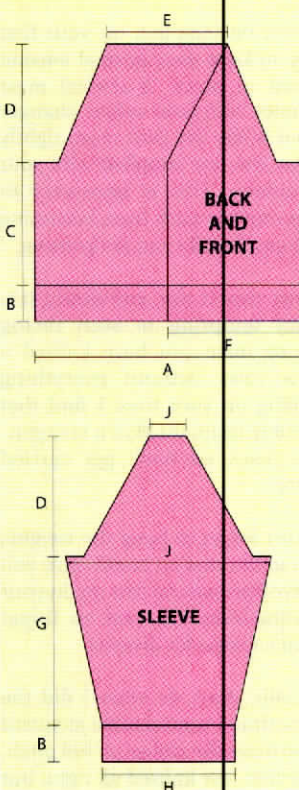
4 [4, 4, 5, 5] buttons.

GARMENT WEIGHT

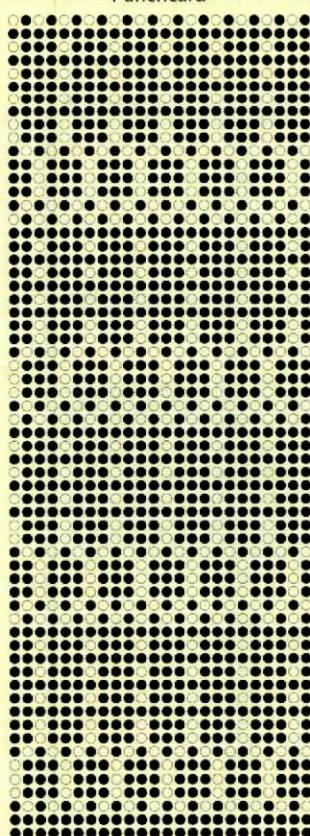
Finished garment in first size weighs 65g.

Diagrams

A = 22.5 [25, 27.5, 30, 32.5] cm
B = 3 cm
C = 10 [12.5, 14.5, 16.5, 19] cm
D = 10 [11.5, 13, 14.5, 16] cm
E = 9 [9.5, 10, 10.5, 11.5] cm
F = 10.5 [11.5, 13, 14, 15.5] cm
G = 14 [15, 15.5, 16.5, 17.5] cm
H = 11 [13.5, 17, 21, 25] cm
I = 17.5 [19.5, 21.5, 23, 25] cm
J = 2.5 cm



Punchcard



edge on every 4th row until 12 [13, 14, 15, 16] sts rem, then on every following alt row until 3 [5, 6, 8, 9] sts remain. Continue to decrease at raglan edge only on every alt row from previous decrease until 2 sts remain. Cast off **.

RIGHT FRONT

Push Ns 6 to 39 [6 to 43, 6 to 47, 6 to 51, 6 to 55] inclusive at left of centre 0 to WP.

34 [38, 42, 46, 50] Ns.

Work as for Back from * to *, then work as for Left Front from ** to **, reversing the shaping by noting alteration in number of rows worked and reading right for left.

SLEEVES

Push 25 [27, 28, 29, 31] Ns at left and 20 [22, 23, 24, 26] Ns at right of centre 0 to WP. 45 [49, 51, 53, 57] Ns.

Work as for Back from * to **.

Insert card and lock on 5th [7th, 9th, 7th, 9th] row. Take carriage across twice without knitting. Set RC at 000.

Using MT, K 1 row. Release card and continue in tuck stitch pattern. K 10 [10, 10, 10, 11] rows. Shape sides by increasing 1 st (2 sts in) at each end of next and every following 12th [12th, 12th, 12th, 13th] row until there are 57 [63, 69, 75, 81] sts. K 2 [6, 4, 8, 10]

rows. RC shows 74 [90, 112, 140, 166].

SHAPE RAGLAN TOP

Cast off 2 sts at beg of next 2 rows. Dec 1 stitch (2 stitches in) at each end of every 4th row until 33 [35, 37, 39, 41] sts remain, then on every following alternate row until 9 stitches remain. Cast off.

FRONT BORDER

Using MY, cast on 17 sts by hand. Set RC at 000. Using MT-1, K 6 [6, 4, 5, 5] rows.

* Counting from each end, make buttonholes over 4th, 5th and 6th sts. K 17 [21, 25, 21, 24] rows; rep from * 2 [2, 2, 3, 3] times more. Make buttonholes over same stitches as before. (4 [4, 4, 5, 5] sets of buttonholes altogether.) Continue to knit straight until border, when slightly stretched, fits up one front edge, across top of first sleeve, across back neck, across top of second sleeve and down remaining front edge. Cast off.

MAKING UP

Join raglan, side and sleeve seams. Fold front border in half lengthways and neaten short ends. Sew in position with buttonholes on right front for a girl and left front for a boy. Finish buttonholes and sew on buttons to correspond. ■

Fun with Tartans

Part 3 - MacDonald

Last month, **Heather Reed** finished off by asking those of you with a ribber and colour changer to dust them off ready for this month's tartan. We hope you're ready to give it a go! If not, don't worry - you can still knit the MacDonald tartan in Fair Isle.

Picking this month's design was quite difficult. I wanted to find a plaid that not only looks good, but also has nice, large regular checks so that you can see easily what the design is doing while you are knitting with a ribber. I also wanted a pattern with long floats that are easy to deal with for those of you that want to continue to knit in Fair Isle.

PERFECT FIT

The tartan I have chosen, worn by the MacDonald clan, fits the bill perfectly. It is a large, bold plaid in red and green. Have you noticed how many tartans use those two colours? It is because they were two readily available natural dyes in ancient times. Strictly speaking, the green should be quite dark. However, if you are knitting double jacquard for the first time, I suggest that you try using a bright emerald green while you practice because

it will be much easier to see. You can use the darker shade once you gain confidence and I'm sure the MacDonalds won't mind!

FIRST THINGS FIRST

Before I tell you a little of the story behind this tartan, here is a word of encouragement for first time double jacquard knitters. Most of the problems I had when I first started to knit with the ribber and colour changer had very simple causes - and two of them were my fault, I'm ashamed to say! Here are a few hints and tips you might find useful.

When I first tried double jacquard, I was so eager to knit "Fair Isle without floats" that I didn't read the instructions properly when I set up the machine. (I'm sure you'll all be nodding here!) It is very important that you make sure the ribber is attached to the main bed properly.



Make sure that the colour changer is securely in its slot on the main bed. I forgot to screw mine in tightly, so on the first yarn change, it flew off the end of the bed, denting the wallpaper, but luckily not the colour changer!

Thread the yarns in the right order - first colour first, second colour second and so on so that the yarns don't tangle when you try to knit.

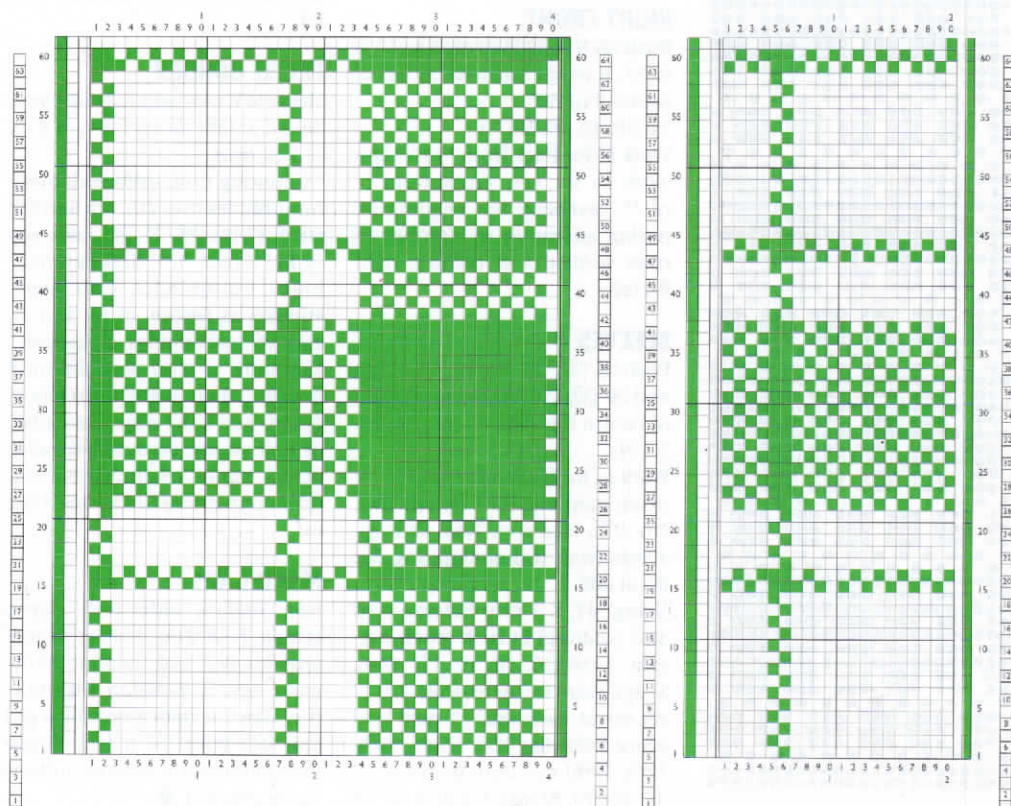
It's very important to get the tension right. If you are not used to tensions when using the ribber, it is tempting to use the main bed tensions as a guide. For example a three-ply yarn is generally knitted at around Tension 5 on Brother and Silver Reed machines, but this will be much too loose for double jacquard. Try knitting around Tension 2 or 3 on both main bed and ribber.

Don't be tempted, on your first try, to keep your normal tension mast in place. A special mast comes with your colour changer that holds the yarn more tightly than the one supplied with your machine. This is necessary to prevent the yarn from becoming "floppy" while you are knitting.

Next, take it nice and slowly. It is very tempting to start racing along once you have knitted a few rows without everything falling on your toes. I find that double jacquard likes a nice gentle pace, so don't get carried away.

Don't forget to hang the weights on to the cast on comb once you have finished the cast on. In your enthusiasm, it's easy to forget and a recipe for disaster.

Finally, don't do what I did the first time I tried double jacquard and leave the ribber on full pitch. My first row knitted all right, but I'll never forget the terrible crunch that assailed my ears when I tried to knit the second



row! One day and a trip to my local spares supplier later I was back up and running - with ten new needles! Needless to say, I haven't forgotten to put the ribber on half pitch since. If you follow these simple rules and keep your machine instruction book nearby, you will find that double jacquard is not nearly as difficult as you think.

FAMILY TREE

Now, on with the tale of the MacDonald clan. They can trace the family back to the original Donald, who became King of the Isles in 1207. Donald's grandfather, Somerled, was married to a Viking woman Ragnhild, daughter of King Olav the Red, who reigned over the Isle of Man as well as some of the Scottish Islands. Somerled and Ragnhild had three sons and, when he died, the Scottish Isles were divided up between them.

The youngest, Reginald, took charge of Islay and Kintyre and he was Donald's father. He must have had quite a time with his son, because it is recorded that Donald was a fierce warrior, who was guilty of so many "black deeds" in defence of his possessions. He "feared for his eternal salvation" and finally travelled to Rome to receive forgiveness for his sins personally from the Pope!

In 1314, the clan became even wealthier when Angus Gg led the MacDonalds into battle with Robert the Bruce at the Battle of Bannockburn. He was rewarded with more Island kingdoms and lands in the West Highlands. Things became relatively peaceful for the next hundred years or so, until the then Laird, John, seems to have made a big mistake. He signed a treaty with King Henry VII of England, agreeing to support the English cause against the Scots.

Unfortunately, King James IV of Scotland found out and immediately attacked, invading the Isles and stripping John of all his titles. Since that day in 1462, there has been great dispute over who should be the leader of the MacDonald clan. The arguments

were only finally resolved in 1947, when it was decided that the title should be given to Lord MacDonald of Sleat on the Isle of Skye. The clan motto, fitting for an Island Kingdom, is By Sea and by Land.

SAMPLE 1

The first sample shown is knitted in double jacquard on the Brother 965i, using 3-ply yarn at Tension 2 on both main carriage and ribber. Thread up the tension mast and colour changer

with Green in feeder 1 and Red in feeder 2. The fabric produced is not too heavy and can quite happily be used for skirts and sweaters. As the reverse side shows, I did not use any special settings on the ribber carriage and the reverse side is striped.

SAMPLE 2

The second sample is the same tartan knitted in single bed Fair Isle, using 4 ply yarn at Tension 7. This time, Green is in feeder 1 and Red is in feeder 2.

PASSAP & PFAFF

Passap and Pfaff E6000 users have the best of both worlds and have the choice of single or double bed work without having to set up a ribber and colour changer.

For single bed Fair Isle, Tech 176, use 4-ply yarns at Stitch Size 7. For double bed knitting, Tech 180 or 187 are best at Stitch Size 3¼/3¼.



LONG FLOATS

Finally and as promised, I'll say a word about long floats. There are several ways of dealing with them, but this is the method I find best.

- ① Knit a row and look to see where the long floats are across the row.
- ② Take the single transfer tool and lift the float in its centre, then hook it into the open

latch of the needle immediately above. Do this for every long float across the row. When you knit the next row, the float will be tacked in on the back of the work, but will not show on the front.

- ③ On the next row, do the same thing, but try not to hook the float up on to the same needle that you used before. Use instead the next needle along, so that a ridge is not formed

on the right side when you have finished.

To make up for only showing you one tartan this month, I have three very different designs next time. So far, we have used fairly subdued colour combinations that usually spring to mind when the word "tartan" is mentioned. However, there are some very bright and colourful two-colour plaids in the tartan directory so look out for them next month.

YARNS SUITABLE FOR TARTANS

The best yarns to use for knitting tartans are fairly heavy 2-ply yarns - either with 100% wool or a high wool content. Alternatively, use good quality 3-ply yarns. Those with a 20% wool content make an especially good fabric. Acrylic 3-ply yarns are fairly good, but are generally in more garish colours than those containing a small proportion of wool.

MOST COMMONLY USED COLOURS

Carmine-type Reds

These are generally more muted than the bright scarlet shades and are used a great deal.

Muted Yellows

Mustard and Old Gold shades are preferable.

Green

Bottle Green and Emerald Green are extensively used.

Black

Black is used in great quantity because it is the main base colour for most tartans.

Blue

Royal Blue generally gives a better effect when used with Bottle Green. Navy Blue is present in some tartans, but is usually a little too dark for most colour combinations.

Grey

A mid to dark Grey is often used together with Black, Cream or Off White. If it is too light, the contrast is not sufficient to bring out the plaid pattern.

OCCASIONALLY USED COLOURS

Mauve

Heathery shades of Mauve are present in a number of tartans.

Sky Blue

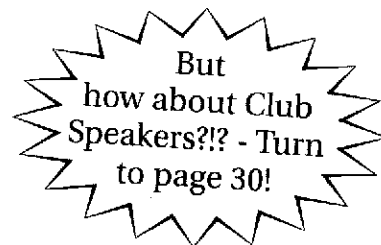
This colour is used only in a few plaids and usually in conjunction with Mauve.

Here's an ideal opportunity to raid your stocks of yarn to try our Heather's tartan patterns. If you don't want to use the designs for garments, don't forget that they make amazing blankets, rugs and throws. Heather has a wide selection of designs and can also supply patterns on disk. For further information, please contact her direct at the following address:-

Heather Reed
Water Margin Designs
The Lastings
39 The Roman Way
GLASTONBURY
Somerset BA6 8AB
Tel:- 01458-832410
E-mail:-
heather@lastings.softnet.co.uk

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A video presentation gives background historical information and the shop provides souvenirs and museum publications on various aspects of the knitters' lives. Group visits by appointment are welcome all year round, any day including evenings -



don't forget to book refreshments! Please telephone the Site Manager on the number listed below for further information.

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Tel: 0115-984 6914

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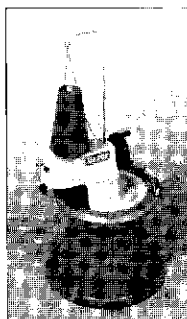
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A selection of linking machines, electric yarn winders and twisters, spares and knitting accessories.



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D280E Electric

HL02-£349.95

D290CE Chunky Electric

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Model 460 Commercial

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Hand operated linker converted to electric.
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Needle threader

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D2980E

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D290CE

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Diane Bennett

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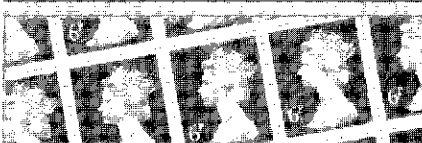
HL33-£8.55

Intarsia Multi-Yarn Break 16

HL34-£19.50

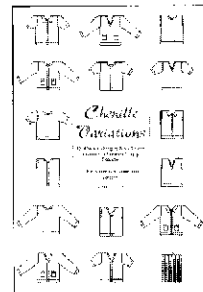
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A-Line Skirt Kit

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Shadow Add On Kit

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A-Line Skirt Book

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In-Ex Tops Book

IN08-£6.70

Princess Collection (girls 3 to 10)

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6 Shadow Pleated Designs

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Add On Kits Pleated Skirt Book

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Bk 7 Mix & Match in Aurora

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VIDEOS

Skirt Steaming Video

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The price given below in brackets () includes a disk. Passap patterns include a Creation 6 disk.

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Magic Cable	KM02-£4.75 (£8.75)
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Magic Aran 2 - Elec	KM04-£4.75 (£8.75)
Magic Aran 3 - Elec	KM05-£5.15 (£9.75)
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Magic Aran 5 - Elec	KM07-£5.75 (£11.10)
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Passap Magic Cables	KM12-£8.35 (£11.75)
Passap Tiffany E6000	KM13-£8.35 (£12.35)
Passap Cables & Lace	KM14-£7.90 (£11.10)
Passap Aran Pattern E6000	KM15-£7.90 (£12.35)

BUSY BEE BASICS

Listed below is just a small selection of Busy Bee's range of around 70 books of patterns for all the family and all machines. Here's a small selection, so send a sae with any Trading Post order for a full list and mark the top left hand corner BUSY BEE.



Bk 70 Garter carr elec coll, 30-48"	BB01-£6.00
Bk 69 Garter carr 8th coll, 32-50"	BB02-£4.50
Bk 68 Summer designs, 42-50"	BB03-£3.00
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Bk 65 G-carr 7th coll, 30-50"	BB06-£5.00

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Bk 58 G-carr 4th coll, 30-50"	BB13-£5.00
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Bk 51 Summer tops, 34-42"	BB20-£3.00

TEMPLATES & BOOKS

200 Cut & Sew neck template 24-46"	BB21-£2.50
201 Your Knitleader in plain English	BB22-£3.00
202 Guide to the Garter Carriage	BB23-£4.00

DISKS FOR BROTHER OR DESIGNAKNIT

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Bk 22,25,32,33,42	BB25-£6.00
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Bk 27,30,40,41,43,45,59	BB27-£6.00
Bk 66	BB28-£3.00
Bk 48,49,55	BB29-£6.00
Bk 57,58	BB30-£6.00
Bk 61	BB31-£3.00
Bk 64,65	BB32-£6.00
Bk 69	BB33-£3.00

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Woman's Set-in	BB35-£2.25
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Semi set-in sleeve	BB39-£2.25
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INFO SHEETS

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1.4 Neckbands	BJ03-£1.50
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2.4 Simple Collar	BJ06-£1.00
2.1 Three Simple Trims	BJ07-£1.00
3.7 Christmas Sock	BJ08-£1.00
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3.5 Tea Cosy	BJ10-£1.00

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Get Started set	BJ11-£17.75
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Something Else	BJ13-£17.75

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Learning To Love KH970	BJ18-£6.75
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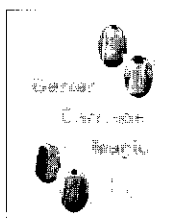
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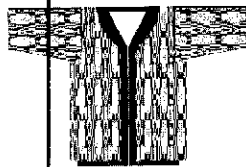
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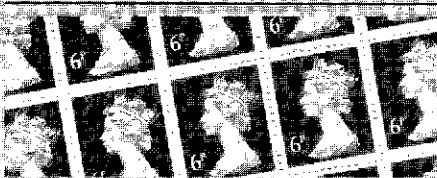
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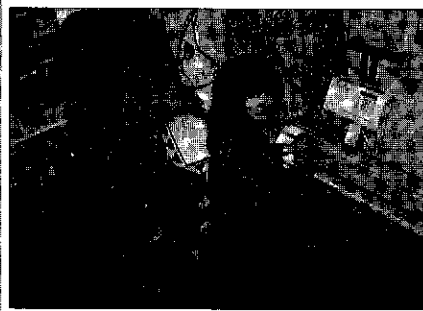
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Helpline

A problem shared... is another pattern!

Our magazine goes back many years now and re-printing old patterns and articles is not something we do regularly. However, we decided to come to the rescue of one of our readers with a re-write - as you'll see when you read on!

We received a letter from a rather red-faced reader who lives in such a small village that she's sure she'll be recognised if we print her address. Let's just say she lives somewhere in the middle of the country! She had a request to knit a design from the magazine for a friend, adding a stocking stitch skirt to match. She had to adapt the pattern but, anxious about copyright and so forth, she wrote to ask if she could knit an adaptation of the sweater and charge for it. As a "one-off" she certainly could and we sent her on her way rejoicing.

Our friend had, in the past, waxed lyrical about how easy it was either to make up an original pattern or change an existing design. (She admitted to us that she hadn't actually ever re-sized a garment but, with her experience, knew it would be a "piece of cake".) A straight skirt in stocking stitch is a straight stocking stitch skirt. Doesn't need a pattern, does it? Just a hip measurement, bit of ease, length times ten for the rows, some elastic round the waist and Tension 7. Neither her ability nor skill was in question; the task was simple and the shape straightforward, the substitute yarn had been bought and the finished garments were just a day or two away. Well, that was the master plan! She admitted that if the knitting was off

the machine once, it was off a hundred times. She never wanted to look at a machine again, simply could not think straight, had "ruined" two cones of yarn - and begged us to come to the rescue.

The pattern is one of **Hazel Duignan's Duo classics** - a masterpiece of simple, casual style. It was originally knitted in **Amber yarn Ambergora** and published in February 1988. The first mistake our friend made was to assume that a four ply yarn was required. Ambergora was a three ply blend of 50% Acrylic, 50% Nylon so a soft, 3-ply yarn should be used if a substitute is required.

Fortunately, the yarn she had used was pure wool so we suggested that she unpicked it, tied it in a hank and washed it to remove all the kinks. If you do this straight away, the yarn actually stands a chance of being re-used. Leave a piece of knitting to un-pick "on a rainy day" and that day never comes! Next she must dry the yarn properly and, as she didn't have a cone winder, should wind it into balls to re-use. It could perhaps be used for the skirt but if not, it would still come in for something else. (We did suggest just steaming the yarn carefully, but her nerves were near collapse at

the thought of putting the yarn in a colander over a pan of simmering water!)

She decided to do as we suggested, knowing that the pattern would be ready for her by the time the yarn had dried and been re-wound. It gave her time to calm down and we also recommended that she should tidy her knitting room and give the machine a "mini-clean" ready for a fresh start.

We added both smaller and larger sizes to the original design for her and, almost as an afterthought, decided we'd share the finished pattern with you. We've also added the instructions for the two skirts. They are both knitted straight because her friend did not want to look like a "piece of walking corrugated paper". (Presumably that was her personal opinion of a shadow-pleated skirt!)

Lady luck was in the frame and our friend found a cone of black three ply and one in off-white in her yarn store. Even more fortunate was that the cone of black matched the original four ply, so she was able to combine a light yarn for the top with a slightly heavier yarn to give a better drape to the skirt. (How's that for turning a disaster into a design feature!)

The skirt pattern has two panels for a smooth fit and four panels for greater ease. Naturally, there's more gathering around the waist of the four-panelled version. The length can be adjusted very easily by adding or subtracting rows - and ten rows per inch is the rule of thumb! From time-to-time, it's great to concentrate on a task such as this and it's a pleasure to help one of our regular, long-standing readers.

Patterned Sweater

General Information

PATTERN RATING

** It should be fairly easy!

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 5 or 80 machines.

MATERIALS

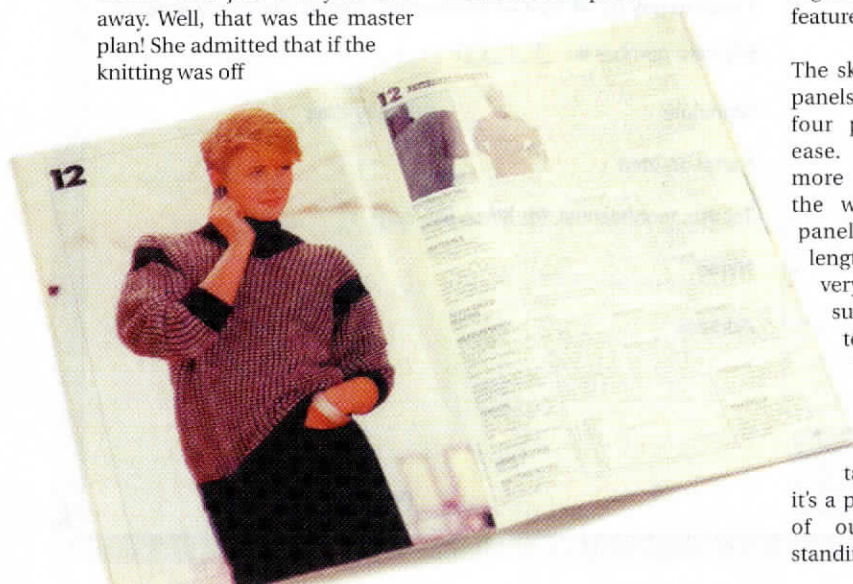
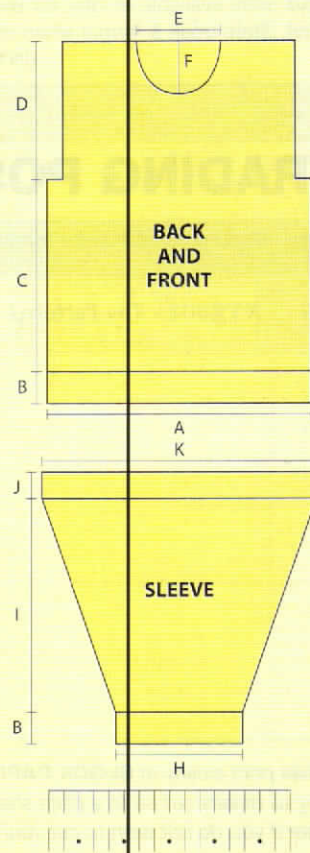
Any 3 ply yarn of your choice.

1 [1, 1, 1] x 500 g cone in Black (MC).

1 [1, 1, 1] x 500 g cone in Cream (C).

Diagrams

A = 45.5 [50.5, 55.5, 61] cm
B = 6 cm
C = 36 cm
D = 26 cm
E = 36.5 [41.5, 46.5, 52] cm
F = 16.5 cm
G = 10 cm
H = 24 cm
I = 40 cm
J = 5 cm
K = 52.5 cm



Pattern Information

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102, 107-112] cm, 30-32 [34-36, 38-40, 42-44] in.

Actual size 89 [100, 110, 120] cm, 35 [39½, 43½, 47½] in.

Length to shoulder 68 cm, 27 in.

Sleeve seam 46 cm, 18 in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

100 stitches to 37 cm and 100 rows to 20 cm, measured over pattern (stitch size approximately 6¼).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to Reference section (on page 4).

NOTES

a) We used knit side of knitting as right side of garment.

b) Remember to put a pusher into blocking rail for every stitch decreased and to bring a pusher out of the blocking rail for every stitch increased, keeping arrangement correct.

PATTERN

Set lock on GX/N, K 2 rows MC. Set lock on GX/AX, K 2 rows C. These 4 rows form pattern.



Knitting Instructions

BACK

Handle up. Orange strippers. Set up 123 [137, 151, 165] Ns on each bed at the centre of the machine in WP with extra needle at the right.

Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 1½/1½. Using MC, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 3 rows. Set RC at 000. Set lock on /N and stitch size to 3½/3½, K 32 rows. Transfer sts to front bed. Handle down. Change to black strippers. Arrange pushers as shown in diagram. Set RC at 000. Set stitch size to 6¼ and cont in patt*.

K 180 rows.

SHAPE ARMHOLES

Set RC at 000. Cast off 12 sts at beg of next 2 rows. 99 [113, 127, 141] sts**.

K 130 rows. RC shows 132. Place markers at each side of centre 45 sts. Cast off.

FRONT

Work as for Back to**.

K 80 rows. RC shows 82.

SHAPE NECK

Using a length of MC, cast off centre 11 sts very loosely. Using a length of WY, K sts at left by hand taking Ns down to NWP. Put pushers to rest position under these Ns. Cont on rem sts for first side.

Set RC at 000. Dec 1 st at neck edge on every alt row until 27 [34, 41, 48] sts rem. K until RC shows 50. Cast off.

Unravel WY, bringing Ns at left back to WP. Arrange pushers and finish to correspond with first side, reversing shaping.

SLEEVES

Handle up. Orange strippers. Set up 65 Ns on each bed at centre of machine in WP with extra N at right.

Work as for Back from* to*.

Shape sides by inc 1 st at each end on next and every foll 5th row until there are 143 sts. K until RC shows 200. Adjust length at

this stage, if required. Set lock on GX/N and stitch size to 6¼. Using MC, K 1 row. Handle up. Transfer sts for 1x1 rib. Change to orange strippers. Push up all in-between Ns on back bed to WP. Handle down. Set lock on N/GX and stitch size to 3/3. K 1 row. Set lock on N/N and stitch size to 4/3. K 28 rows. Cast off loosely.

NECKBAND

Handle up. Orange strippers. Set up 154 Ns on each bed at centre of machine in WP. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 2/2. Using MC, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 3 rows. Set RC at 000. Set lock on N/N and stitch size to 4/4, K 30 rows. Set stitch size to 3¼/3¼, K 10 rows. Set stitch size to 3½/3½, K 10 rows. Set stitch size to 4/4, K 31 rows. Handle down. Push up all in-between Ns on both beds to WP. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set lock on N/N and stitch size to 3½/3½,

K 1 row. Set lock on CX/CX and stitch size to 4/4, K 2 rows. Set stitch size to 5½/5½, K 6 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join right shoulder seam. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC on front edge to right side and slip stitch remaining loops to wrong side. Join left shoulder and neckband seam. Set in sleeves, easing in and sewing rows in MC to cast off stitches at armholes. Join side and sleeve seams. Give final light steam. 50 ►

Helpline

Another pattern for you!

◀ 49

Two or Four Panelled Skirt

General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Any 4 ply yarn of your choice.

Two Panelled Version

1 [1, 1, 1, 1, 2, 2, 2] x 500 g cones in main yarn (MY).

Elastic to fit waist.

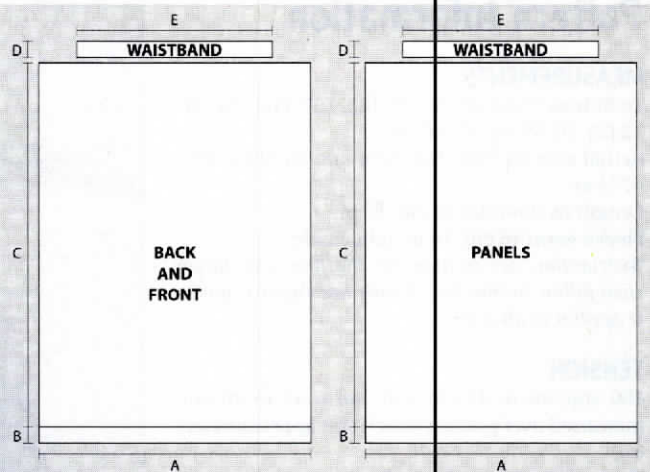
Four Panelled Version

2 [2, 2, 2, 2, 2, 2, 2] x 500 g cones in main yarn (MY).

Elastic to fit waist.

Diagrams

A = 51.5 [54, 56.5, 59, 61.5, 64, 66.5, 69] cm
B = 3 cm
C = 67 cm
D = 3 cm (folded)
E = 36.5 [39, 41.5, 44, 46.5, 49, 51.5, 54] cm



Pattern Information

MEASUREMENTS

Two Panelled Version

To fit hips 92 [97, 102, 107, 112, 117, 122, 127] cm, 36 [38, 40, 42, 44, 46, 48, 50] in.

Actual size 102 [107, 112, 117, 122, 127, 132, 137] cm, 40½ [42½, 44, 46, 48, 50, 52, 54] in.

Knitted length to waistband 67 cm, 26½ in (adjustable).

Four Panelled Version

To fit hips 92 [97, 102, 107, 112, 117, 122, 127] cm, 36 [38, 40, 42, 44, 46, 48, 50] in.

Actual size 204 [214, 224, 234, 244, 254, 264, 274] cm, 80½ [84½, 88½, 92½, 96½, 100, 104, 108] in.

Knitted length to waistband 67 cm, 26½ in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to Reference section on page 4.

NOTES

a) We used knit side of knitting as right side of garment.

Knitting Instructions

ONE PANEL

Push 145 [152, 159, 166, 173, 180, 187, 194] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-1 and MY, K 12 rows. Set RC at 000. Using MT, K 268 rows. Adjust length at this

stage, if required (see also Making Up section). Using WY, K a few rows and release from machine. Knit two panels alike for the two panelled skirt and four panels alike and joined in the centre front and centre back for the four panelled skirt.

PRESSING

With wrong side facing, block knitting by pinning out both pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

WAISTBANDS (KNIT 2)

Push 103 [110, 117, 124, 131, 138, 145, 152] Ns to WP. With K side facing, replace sts from upper edge of one or two panels on to Ns, gathering evenly. Unravel WY. Set RC at 000. Using MT-1 and MY, K 25 rows. Using WY, K a few rows and then release from the machine.

MAKING UP

Join seams, leaving an opening in waistband. Fold waistband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Insert elastic into waistband and join ends securely. Close opening. Turn up 12 rows at lower edge and catch down loops on inside. If fibre content of yarn is suitable, you may wish to turn up hem with fusible iron-on bonding. Alternatively, work one or two rows of double crochet around lower edge or add a knitted trim, if preferred. ■

As featured on BBC's "Computers Don't Bite"



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Knitter's Browse

Have I got news for you!

Frank Dineen reminds us that the **Guild of Machine Knitters** is wide awake in its search for opportunities to push home the message that machine knitting is far from dead.

- "Have I got news for you!"
- "Go on, you haven't."
- "I have."
- "Well, get on with then."
- "Really! Pester, pester and pester. Always in a hurry, aren't you? You might wait until I get my coat off. OK then. Here goes."

Following talks with **Creative Exhibitions**, the **Guild of Machine Knitters** is able to announce that Creative Exhibitions has agreed to support and sponsor a competition based upon a machine knitted garment. The entries will be displayed at shows this coming autumn.

THE COMPETITION

The concept is that entrants should knit a waistcoat or sleeveless jacket on any kind of machine and in any kind of stitch. The garment can be assembled, decorated and finished using whatever method is preferred and can include techniques such as embroidery, Swiss darning, appliqué and so on. The design and production is left entirely to individual choice and there will be three levels of entry:-

- ① **Novice**
- ② **Student** (full or part time)
- ③ **Open**

THE PRIZES

The prizes to be awarded to the winners of each category are substantial - £250 in each case. As we go to press, we also understand that **Sylvia Wynn of Forge Craft**, who was the prime mover in all this, will donate an additional prize and **BSK** will donate an electronic knitting machine to go to the overall winner.

Creative Exhibitions has also agreed to set aside part of the *Leaning Curve* section of the exhibition for some machines to be set up. The knitting machines will provide "taster sessions" for newcomers to the craft and be used for charity knitting

throughout the show. Now isn't that just something? To enter the competition, please apply for further information to:-

Creative Exhibitions
34 Lewisham Park
LONDON SE13 6QZ

Judith Cutler, the Guild's PR lady, has told me that I have to enter the competition and I told her, "a cobbler should stick to his last". Judith says that, as an expert on elderly shoemakers, I am without doubt head of my field. However, an order is an order so I suppose I'll have to do it and get down to some serious knitting! She's a right old bossy boots! It isn't the thumbscrews you know, or even the rack - it's the bed of needles I can't cope with! Seriously, I think this shows that the Guild is wide awake in its search for opportunities to push home the message that machine knitting is far from dead!

THE CRAFT SCENE

As many of you already know, I am the world's worst maker of anything. However, that does not stop me from enjoying the actual "doing" of something - be it a woven tapestry, a knitted garment, a crocheted shawl, an occasional table, or even a model railway. It's definitely therapeutic. My father-in-law belongs to a Model Engineering club. They have an arrangement with the local education committee that children may visit the workshop and receive an introduction to model making and "hands on" experience of working the machinery - under strict supervision, of course! I am sure that many knitting clubs could organise something along these lines. Think of the parable of the sower - some seeds will fall on barren ground but others are bound to take root.

I'd be pleased if you would contact me and tell me of anything you, or your club, are doing to publicise and promote our rewarding and enjoyable hobby.

Also, you might like to let me know how you think The Guild should be using its resources in the best interests of the craft. If you have an idea, but perhaps lack the "wherewithal", maybe we can help.

ARE YOU INSURED?

Whilst on the subject of clubs, how many organisers are aware that their club is under a legal obligation to carry *Public Liability Insurance*? Why? Because the club is responsible for the health and safety of its members whilst they are on club premises or engaged in club business. It is also the responsibility of the club to extend the same obligation to visitors, or to any member of the public who happens to be in the way when things go "pear-shaped".

- ★ Suppose a member is deputed to make the tea and, in doing so, that person or another is accidentally scalded? The club is liable and can be sued for damages.
- ★ What if a designer is invited to do a talk and suffers an injury? Again, the club is liable.
- ★ If you organise a trip to an exhibition and, on the way, a member is injured - once more, the club is liable.

In some cases, the club's venue is covered by the owner's insurance and this can lead to a feeling of false security. In the event of an accident resulting from the actions of the club or club member, the owner's insurers can take action against the club for any money they may have had to pay out. Today more people are inclined to be litigious and specialist solicitors are eager to make a "fast buck". So ask yourself if your club can really afford to take the risk? Get cover now! (It's another reason to persuade your members to join the Guild - enough said!)

MY WORD YOU DO LOOK QUEER

Back to the future, or do I mean the past? Do any of my more mature readers remember a monologue by **Stanley Holloway** - My word you do look queer? For those who are too young to have heard of it, it's a "poem" concerning a man who is constantly

being told by his friends how ill he looks. Consequently, he gets to the point where he is convinced that he really is very sick. When he's feeling very low, someone remarks upon how well he looks... and suddenly he feels as fit as a fiddle.

Don't you think that story reflects our hobby as it is today? Isn't it about time that someone told Chicken Little that the sky is not falling? I believe that to eliminate the whole machine knitting craft scene would be impossible - despite the efforts being made by some people. You and I both know that eventually people will become wise to the fact that pressing buttons and scrolling a mouse does not bring anywhere near the satisfaction of creating something with your own hands.

SHIP SHAPE

To change the subject, **Mrs Filce** of Peckham, London, has kindly provided me with an instruction book for a **Lanofix/Minitex** machine. It's a quite expensive-looking manual that's ring bound, with an imitation vellum cover. It's well laid out, with good photographic illustrations and print, that's easy to read. The price printed on the cover is five shillings and I think that's roughly equivalent to about £6 today.

With a bit of luck, we should now be able to get our machine working and then, later in the year, take it to exhibitions for you to see. The manual is not actually for the machine that we have, but for a later model - the deluxe version. However, the two machines have sufficient design factors in common for us to make an educated guess at what we need to do to get it to work. I'm now on the look out for an **Erka** and a **Regina** machine, as well as an **Orion** with an electric motor. Anyone who has one of these machines, or knows the whereabouts of one, please let me know.

Finally, Janet and I will be visiting the Sandown Show at Esher. It will be very interesting to see what changes the new sponsor has made, if any, so look out for a report in my next epistle. Until then, keep up the good work! ■

Clubs Directory

Calling all clubs!

Years ago, one of the items I first introduced in any magazine was a listing of machine knitting clubs. Like Topsy it grew and the idea was copied in other publications.

Important Announcement

BACK TO BASICS

As machine knitting gathered strength and became more popular, readers started to complain that they knew all the clubs in their area and the lists were taking up valuable pattern space! At the time, almost every machine knitter joined a club and yes, the lists do take up space. However, to try and boost machine knitting as a craft, I feel the time has come round again to give every help and encouragement to the existing clubs and re-introduce a club listing.

ARE YOU LISTED?

We'll start the ball rolling this month with some of the club details we already know. We haven't included them all, so let us know if we've left you out this time! Although you may have written to us recently, would organisers or secretaries please take a few minutes to check the club's current details and tell us if any amendment is required.

We'll add more clubs to the list and print up-to-date information each month. This way, we can let all machine knitters in

your area know about you and your club and hopefully swell your ranks with new enthusiasm.

ARE THE DETAILS CORRECT?

We'll try to keep our club listing as up-to-date as possible, so please mention any changes as soon as you can.

IT'S FREE!

CLUB LISTING

If you would like your club listed free of charge, please let us have the details and we'll include you in the next available issue. You may like to fill in the Clubline Directory coupon, or send us the information on plain paper. Please include a daytime telephone contact number.

LIBRARY MAGAZINES

Would you like a free copy of the magazine for the club library? Please note that this is not a free subscription for club leaders, but a copy of Machine Knitting Monthly for all club members to see each month. Obviously we can't deliver magazines to a "Scout Hut" or a "Church Hall", but we can send them to a club official's home address. If you would like to take advantage of this offer, please write to us with the relevant information. ■

AMERSHAM

Chiltern MKC

① 3rd Wed; 7.45-10.00 pm
Amersham Common, Hall,
White Lion Rd
C Cameron-Wilson
☎ 01895-833920

ANDOVER

Passap & Pfaff Club

① 1st & 3rd Tues; 7.30-9.30 pm
Venue changing, please phone
for details
Jean Bray
☎ 01264-352004

ANDOVER

Andover MKC

① 2nd & 4th Thur; 7.30-9.30
Harroway Centre, The Harroway,
Andover
Edith Morgan
☎ 01264-394985

ASHFORD (KENT)

Kennington MKC

① 2nd & 4th Thur; 7.30-9.00 pm
Baptist Church Hall, Hythe Rd.
Willesborough
Val Tait
☎ 01303-812260

BARKING

Machine Knitting Group

① Every Mon; 1.30-3.30
Parkside Community Centre,
Goodmayes Lane, Barking
Sylvia Jay
☎ 0181-534 4644

BASINGSTOKE

Knitability KC

① 1st & 3rd Fri; 10.00 am-12.00
Popley Fields Community
Centre, Carpenters Dale, Popley
Ann Kretzschmar
☎ 01256-780593

BIRMINGHAM

Olton Passap KC - Acocks Green

① 2nd Tues; 10.00-12.00 noon
Reform Church, Kineton Green
Rd, Brookvale Rd
Sylvia Cooper
☎ 0121-624 1147

Highfield Hall KC (Hall Green)

① Every Thur; 1.00-4.00 pm
Highfield Hall, Highfield Rd, Hall
Green, Birmingham
Sylvia Cooper
☎ 0121-624 1147

Bierton Road KC (Yardley)

① Every Tues; 1.00-3.30 pm
AFC, Bierton Road, Yardley,
Birmingham
Sylvia Cooper
☎ 0121-624 1147

BISHOPTON

Knitorious MKC

① Alt Thur; 7.30-9.30
Bishopton Primary School, Old
Greenock Road
Kathryn Young
☎ 0141-812 6237

BOGNOR REGIS

Bognor Thursday KC

① Alt Thur; 2.00-4.00 pm
Royal British Legion Hall, Rose
Green, Bognor Regis
Lillias Whiston
☎ 01243-863062

BRAINTREE

Braintree MKC

① First Fri; from 7.30 pm
Community Centre, Victoria St,
Braintree
Ann Deacon
☎ 01376-321410

BRIDPORT

Bridport KC

① 1st Thur; 7.30-10.00 pm
Friends Meeting House, South St
Dawn Newberry
☎ 01308-422951

BRIGHTON

Dean Club for Machine Knitters

① 4th Mon; from 7.30 pm
Our L of L Church Hall, Steyning
Rd, Rottingdean
Anne Turner
☎ 01273-305990

BRISTOL

Bedminster MKC

① 1st Wed; from 7.30 pm
Brigade Centre, Chessel St,
Bristol
Mary Taylor
☎ 0117-964 9729

Keynsham MKC

① 2nd Mon; 2.00-4.00 pm
Labbott Room, SH Complex, off
Rock Rd, Keynsham
Kate Brownsey
☎ 0117-960 1714

Longwell Green Knitwits

① 2nd Wed; 7.30-9.30 pm
Longwell Green/Cadbury Heath
(ask for details)
Betty Smith
☎ 01225-873137

BROMLEY

Bromley Machine Knitters

① Phone for latest info
Venue is changing, phone for
details
Adrianne Laidlow
☎ 0181-290 5670

BROMSGROVE

Bromsgrove MKC

① 2nd Wed; 8.00-10.00 pm
Pat Stanton
☎ 01527-831822

BURGESS HILL

Southdown MKC

① 2nd Mon; 2.00-4.00 pm
Cyprus Hall, Cyprus Rd, Burgess
Hill
Wendy Huson
☎ 01444-232339

BURNTWOOD (STAFFS.)

Chase MKC

① 1st & 3rd Mon; 8.00-9.45 pm
Working Men's Club, High St,
Chasetown
Iris Morris
☎ 01543-871650

BURY

Bury MKC

① Every Wed; 1.15-3.15 pm
The Mosses Centre, Broad
Street, Bury
Joan Horridge
☎ 0161-764 6406

BURY ST EDMUNDS

Bury St Edmunds MKC

① 2nd Wed (not Dec); 7.30-9.30
pm
Moreton Hall Community
Centre, Hellthaw Road
Chris Smith
☎ 01284-850177

BUSHEY

Bushey MKC

① 2nd Wed; 8.00-10.00 pm
Methodist Ch Hall, Chalk Hill/
King Ed Rd, Bushey
Ursula Costello
☎ 01923-450943

CAITHNESS

Caithness MKC

① 4th Tues; 7.30-9.30 pm
Thurso Town Hall, Rotterdam St,
Caithness
Nessie Dunlop
☎ 01847-896986

CANTERBURY

Canterbury MKC

① 3rd Wed; 7.30-9.30 pm
St Dunstan's Church Hall,
London Road, Canterbury
Doreen Chaplin
☎ 01227-732065

CRADLEY HEATH

The Merrie Knitters

① 2nd & 4th Tues; 7.00-9.00 pm
Cradley Community Centre,
Colley Lane, Cradley
Maureen Littlewood
☎ 01384-413894

DAGENHAM

Knitwits

① Every Mon; 1.00-3.00 pm
Seabrook Hall, Wood Lane,
Dagenham
Pat Nixon
☎ 01708-782276

DERBY

Spondon MKC

① 4th Wed; 1.30-3.30 pm
120 Sancroft Road, Spondon
Barbara Renwick
☎ 01332-673204

GATESHEAD

Lyndhurst KC

① Alt Wed; 7.00-9.00 pm
Lyndhurst School, Beacon
Lough Rd, Low Fell
Edna Wiles
☎ 0191-482 3096

HARTLEPOOL

Passap Plus KC

① 1st & 3rd Tues; 7.00-9.00 pm
Village Hall, Hart Village
Hartlepool, Cleveland
Mrs Pat Rountree
☎ 01429-27+3832

HAVANT

Havant MKC

① 3rd Wed; 7.30-9.30 pm
Homewell House, Havant
Mrs Tim Harding
☎ 01705-641286

HERNE BAY

Heron MKC

① 2nd Tues; 7.00-9.15 pm
Club House, Strode Park House
Jo Hyde
☎ 01227-360681

HIGH WYCOMBE

Carousel MKC

① 4th Wed; from 8.00 pm
Village Hall, Chinnor Rd,
Bledlow Ridge
Wendy David
☎ 01494-520610

HOVE

Davigdor MKC

① Every Tues; 1.30-3.30 pm
Room 5, AEC, Connaught Rd
Dianne Bunyan
☎ 01273-727959

ILKESTON (& DISTRICT)

Ilkeston MKC

① 1st Tues, 3rd Thur; 7.00 pm
Ilkeston School, King George
Ave, Ilkeston
Diane Leverton
☎ 0115-917 0727

LANCASTER

Barton Knitters

① 2nd & last Wed; 7.30-9.00 pm
Youth & Community Centre,
Barton Road, Lancaster
Alwyn Yost
☎ 01524-751977

LEICESTER

Manor House MKC

① Every Fri; 7.00-9.30 pm
Manor House, Haddenham Rd,
Leicester
Lilian Pawley
☎ 0116-241 3298

LICHFIELD

Three Spires MKC

① Alt Wed; 1.30-3.30 pm
75 Valley Lane, Lichfield, Staffs
Joan Suchodolski
☎ 01543-268291

LLANGFNFI

Llangefni MKC

① Alt Tues; 7.00-9.00 pm
College Menai, Llangefni
Gwen Mullings
☎ 01248-715505

LOSSIEMOUTH

Lossiemouth MKC

① Every Thur; 7.00-9.15 pm
Community Centre,
Coulardbank Rd
Joy Black
☎ 01343-812451

LUTON

Cast Ons MKC

① Alt Mon; 7.30-9.30 pm
AE Lounge, Stopsley, High
School, Luton
Liz Hunter
☎ 01582-724235

MACCLESFIELD

Breakaway MKC

① 1st Wed; 7.30-10.00 pm
Friends Meeting House, Great
King Street
Mary Tierney
☎ 01625-420780

MARKET HARBOROUGH

Abbey Machine

① 1st Wed; 9.30-11.30 am
St John's Ambulance Hall, Abbet
St, M/Harborough
June Strover
☎ 01858-880540

MELTON MOWBRAY

Melton MKC

① Alt Thur; from 7.30 pm
Captain's Close School, Saxelby
Rd, Asfordby
Doreen Simons
☎ 01664-500347

NEWCASTLE-ON-TYNE

West End Leisure & Learning

① Every Thur; 10.00 am-12.00
noon
Old Elswick Library, Stephenson
Bldg, Elswick Rd
Doris Elliott
☎ 0191-286 1569

NORWICH

Highway MKC

① 1st Wed; 7.30-9.30 pm
Goldsmith Centre, Goldsmith St,
Dereham Rd, Norwich
Barbara Hornagold
☎ 01603-745590

Broadland Machine Knitters

① 2nd & 4th Wed; from 7.30 pm
35a Blofield Road, Brundall,
Norwich
Jan Wright
☎ 01603-717149

ORPINGTON

Orpington KC (Electronic)

① 1st Thur; 7.00-10.00 pm
5 Irene Road, Orpington, Kent
Pat Steven
☎ 01689-819431

Orpington KC (Punchcard)

① 3rd Wed; 1.00-4.00 pm
5 Irene Road, Orpington, Kent
Pat Steven
☎ 01689-819431

PAIGNTON

Paignton KC

① 1st & 3rd Thur; 7.30-9.30 pm
St Paul's Youth Hut, Rear St
Paul's Church, Preston
Pam Cooke
☎ 01803-524049

PETERBOROUGH

Purl Drops MKC

① Alt Tues; 7.00-9.00 pm
206 Eastern Ave, Dogsthorpe,
Peterborough
Mary Ware
☎ 01733-341696

PORTSMOUTH

Drayton MKC

① 2nd Mon; from 2.00 pm
St Andrew's Church Hall, Havant
Rd, Farlington
June Ilam
☎ 01705-385211

RAYLEIGH (ESSEX)

Hockley Road MKC

① 3rd Wed; 1.30-4.00 pm
55 Hockley Road, Rayleigh,
Essex
Dee Crew
☎ 01702-200121

RINGWOOD

Ringwood MKC

① 1st and 3rd Mon; 11.15-1.15
pm
Greyfriars, Christchurch Rd,
Ringwood, Hampshire
Marion Muir
☎ 01425-480142

ROMFORD

Ardleigh Knitaholics

① Alternate Tues; 8.00-10.00
pm
St Michael's Church Hall, Main
Rd, Romford
Janet Titford
☎ 01708-447164

ROMSEY

Romsey MKC

① 3rd Tues (not Dec); from 7.30
pm
Gainsborough Court, Willis Ave,
North Baddesley
Maureen Lord
☎ 01794-513798

ROTHERHAM

Rotherham Passap MKC

① 1st & 3rd Thur; 7.00-9.00
Gordon Bennett Memorial Hall,
Thurcroft, Rotherham
Marian Newton
☎ 01909-562153

RUISLIP

Eastcote MK Group

① 3rd Wed; 2.00-4.00 pm
Community Centre,
Southbourne Gdns, Eastcote,
Ruislip
Barbara Crawford
☎ 0181-866 2050

RUSTINGTON

Littlehampton MKC

① 1st Wed; from 7.30 pm
Methodist Centre, Claigmar Rd,
Rustington
Sue Gethin
☎ 01903-775615

SANDOWN (ISLE OF WIGHT)

Sandown MKC

① 1st & 3rd Wed; 1.30-3.30 pm
St John's Annexe, St John's Rd,
Sandown, Isle of Wight
Theresa Holbrook
☎ 01983-402673

SELBY

Selby MKC

① 1st & 3rd Tues; 7.00-9.00 pm
Coulthick Centre, Charles St,
Flaxley Rd, Selby
Debbie Ward
☎ 01757-288046

SHEFFIELD

Worrall KC

① 2nd and 4th Wed; 7.00-9.00
pm
Worrall Community Centre,
Towngate Rd, Sheffield
Betty Dyson
☎ 01142-862413

Water Margin Designs

Blankets, rugs, throws and much more for all electronic machines

Patterns on disk for DesignaKnit, Creation 6, Brother disk drive. Send large SAE for catalogue to:

Water Margin Designs
The Lastings
39 The Roman Way
Glastonbury
Somerset BA6 8AB



PATTERN INFORMATION

ABBREVIATIONS

These are the standard abbreviations we use in our patterns.

alt = alternate(ly); **beg** = beginning; **ch** = chain; **cm** = centimetres; **cont** = continue(ing); **dc** = double crochet; **dec** = decrease(ing); **fol** = following; **g** = grams; **HP** = holding position; **in** = inch(es); **inc** = increase(ing); **K** = knit; **mm** = millimetres; **MT** = main tension; **MT-1**, **MT-2**, **MT-3** = one, two, three full sizes tighter than main tension; **MT+1**, **MT+2**, **MT+3** = one, two, three full sizes looser than main tension; **MY** = main yarn; **N(s)** = needle(s); **NWP** = non working position; **P** = purr; **patt** = pattern; **RC** = row counter; **rem** = remain(ing); **rep** = repeat; **ss** = stitch size; **st(s)** = stitch(es); **st st** = stocking stitch; **tog** = together; **UWP** = upper working position; **WP** = working position; **WY** = waste yarn.

YARN GUIDE

We give a yarn guide thickness on our patterns and the approximate weight of the original yarn used is shown below. We do not quote a thickness for those yarns which we feel cannot be substituted.

1, 2 & 3 are extra fine yarns

Fine, medium and full bodied one ply yarn including 2/30s.

4, 5 & 6 are fine yarns

Fine, medium and full bodied two ply yarn including 2/16s.

7, 8 & 9 are fine to medium yarns

Fine, medium and full bodied three ply yarn including 3/8s.

10, 11 & 12 are medium yarns

Fine, medium and full bodied four ply yarn including 4/8s.

13, 14 & 15 are medium to thick yarns

Fine, medium and full bodied double knitting yarn including 6/8s and 8/8s.

16, 17 & 18 are thick yarns

Fine, medium and full bodied Aran knitting yarn including 12/8s.

19, 20 & 21 are extra thick yarns

Fine, medium and full bodied chunky knitting yarn including 16/8s.

President: Richard Rutt Patrons: Anne, Lady Scott; Kaffe Fassett
Established 1978 Reg. Charity No. 802465

Knitting & Crochet Guild



www.rgb.ndirect.co.uk/guild

The organisation for all hand knitters, machine knitters and crocheters

SlipKnot, the quarterly journal of the Guild; Regional groups and branches; Library; Pattern search service; Helpline; Guild Historians; The Guild Collection; The Heritage Collection knitting & crochet kits; Study packs; Study days; Publications; Discounts for members; Proposed Centre for Knitting & Crochet; Speaker's List; Knitters' & Crocheters' List; Young Yarn User; And more...

Please send me further information or

Please enrol me as a member. In enclose my cheque/PO payable to the Knitting & Crochet Guild for £16 (adult)/£24 (family)/£8 (junior)/£48 (corporate)

Name:

Address:

Post to: Anne Budworth, Membership Secretary, 228 Chester Road North, Kildermister, Worcestershire DY10 1TH. Tel: 01562-754367 E-mail: budwortha@cs.com MKM

SHERBORNE

Sherborne MKC

① 2nd & 4th Thur

Age Concern Hall, Digby Rd

Pat Ivins

☎ 01963-34006

SOUTHPORT

Southport KC

① Every Tues; 7.00-9.00 pm

Connell Court, Weld Rd, Birkdale

Dorothy Mitchell

☎ 01704-28430

SUTTON COLDFIELD

Sutton Coldfield MKC

① 2nd & 4th Tues; from 7.30 pm

Four Oaks Methodist Church

Bernadette Chater

☎ 0121-353 5002

SWANLEY

Yarnbreak MKC

① Last Tues; 7.30-10.00 pm

Banquet & Conference Centre, St

Mary's Rd

Sue Clements

☎ 01732-459061

SWINDON

Whitehorse MKC

① 2nd & 4th Thur; 7.30-9.30 pm

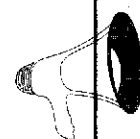
Railway Community Centre,

Railway Village, Swindon

Margaret Steers

☎ 01793-615114

Make
Yourself
Heard!



WHITSTABLE

Whitstable KC

① 1st Wed; 7.30-9.30 pm

Community Centre, St John's Rd,

Swalecliffe, Kent

Jean May

☎ 01795-533501

WHITSTABLE

Whitstable KC

① 3rd Wed; 2.30-4.00 pm

St Andrew's Church, Grimshill

Rd, Whitstable

Doreen Matthews

☎ 01227-272050

WORCESTER

Timberdine MKC

① 2nd Mon; from 7.30 pm

Lyppard Grange Centre,

Ankerage Green

Pat Mills

☎ 01905-754743

WREXHAM

Bwlchgwyn MKC

① Every Fri; 7.15-9.30 pm

Brooklyn, Ruthin Rd,

Bwlchgwyn

Barbara Belton

☎ 01978-757461

Clubs Directory



Spread the
word! Write in &
get your club
noticed!

Please enter our Club in the Clubline Directory ☐

Please change our Club's entry to the following ☐

Organiser's name

Organiser's telephone number

Name of club

Organiser's postal address

Town

County

Postcode

Full address of club meetings

Town

County

Postcode

Monthly date(s) of meetings

Time of meetings

Please include only one entry on this form and print the details on plain paper if you prefer not to cut your magazine. Then send the completed form to: ClubLine, RPA Publishing, PO Box 1479, Maidenhead, Berks SL6 8YX

A "beady" eye....

The Beadworkers' Guild

Have you ever wanted to learn how to make fashionable jewellery, embellish your clothes with the latest beaded look and make those beaded accessories yourself? It's a departure from the ordinary but then change can be a good thing - and just look at what you can do!

Interested? Why not find out more from the **Beadworkers' Guild**. It was set up by bead enthusiasts to bring beadworkers together, giving them a quarterly journal with articles on all aspects of beading from techniques, patterns and designer profiles to history, supply sources and computer software.

1ST BIENNIAL FESTIVAL

Following a very successful launch in 1999, the Beadworkers Guild is celebrating its first birthday in May 2000 with a Festival. The dates for your diary are 13th and 14th May 2000 and the location will be Southampton. On Saturday, all members who have pre-booked can join in with the **first birthday Bead-In**. It will be a fun day where you can brush up on your beading stitches and learn new techniques, in friendly groups. The objective of the day will be to make a patchwork sampler of different stitches - and maybe beads - for future reference. Everyone will be helping each other, so don't worry if you are a beginner!

The AGM will be held on Sunday morning, followed by a **Beadworkers Bazaar** that will be open to both members and non-members. There will be plenty of beads, books and accessories to buy and the Bazaar will be open from 1.30 pm to 5.00 pm. If you would like to go along on Sunday

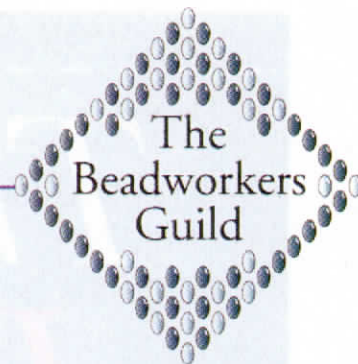
afternoon, join the Guild and learn how to bead - or just see what beading is all about, please contact:-

Isabelle Bunting
15 Cambridge Road
SALISBURY
Wiltshire SP1 3BW

For membership details, please write to:-

The Beadworkers Guild
PO Box 24922
LONDON SE23 3WS

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An **MKM** design in 4-ply yarn

As **To & Fro** readers well know, we're usually the first (or last!) port of call for unusual patterns or any that are difficult to find. **Mrs L Dobson** has written to us from Cambridge, asking if we could possibly let her have a pattern for a pair of golf socks. Lorna has been asked to knit them for a friend's husband who has big feet and wears plus-fours when he plays golf! We hope these fit him to a "T"

Length of leg from top of heel including cuff, 45.5 cm, 18 in (adjustable).

For perfect results, please check your tension carefully.

For a list of the abbreviations we use, please turn to page 54.

- a) We used knit side of knitting as right side of garment.
- b) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
- c) Count Ns in NWP as sts throughout.
- d) Decreases of 1 stitch are worked by transferring the 4th stitch on to the 5th needle and moving the 3 end stitches 1 needle in. If the stitch reaches a needle in NWP, push it to WP first.

Cross 2 sts at left
in front of 2 sts at
right over each

* Fairly easy for knitters with a little experience.

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

Any 4-ply wool or wool/nylon mix for extra strength

Approximately 250g in Main
Yarn (MY).
3 stitch-holders.

group of 4 sts between Ns in
NWP. K 8 rows. These 8 rows
form pattern.

With carriage at right and using MY, cast on 108 sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 50 rows for rib top. Transfer sts for st st. Arrange Ns as follows:- Counting from the left edge, transfer the 4th, 9th and every foll 7th and 12th sts on to adjacent N at left. Push empty Ns to NWP. Set RC at 000. Using MT, K 4 rows. Cont in cable pattern and K 52 rows. RC shows 56. Adjust length at this stage, if required, by a number of rows divisible by 8. Shape sides by dec 1 st at each end on next and every foll 6th row until 76 sts rem. K 13 rows. Push 3 empty Ns at each side from NWP back to WP. Pick up a loop from the stitch below and transfer it on to the empty N. Cont in pattern over centre Ns (3 cables) and K 12 rows. Slip 19 sts at each side on to a stitch-holder.



K 76 rows.
Adjust length as on instep, if
required.

Work as for toe from * to *.
Slip sts on to a stitch-holder.

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

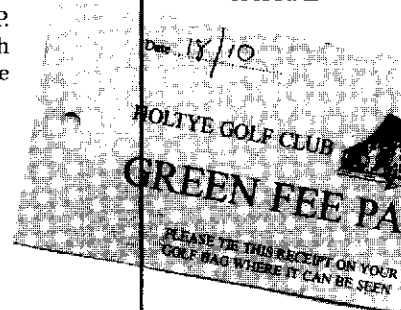
Graft stitches at top of heel. Join back seam and seams at side of foot. ■

K 76 rows.
Adjust length at this stage, if required.

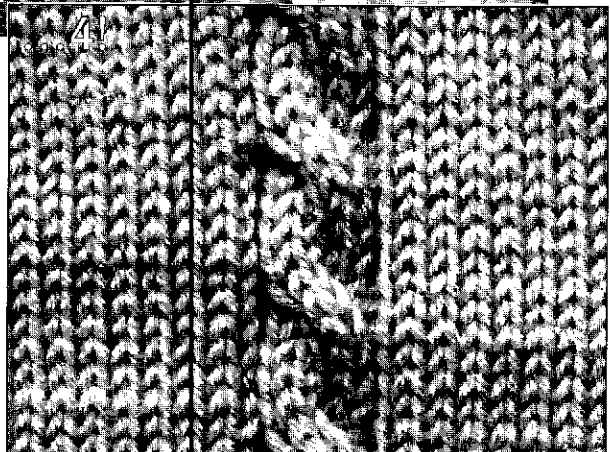
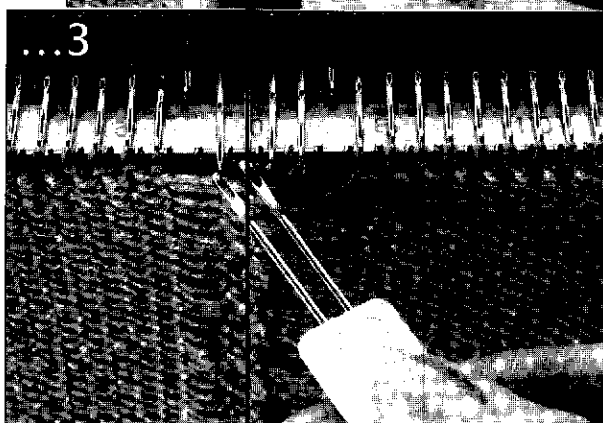
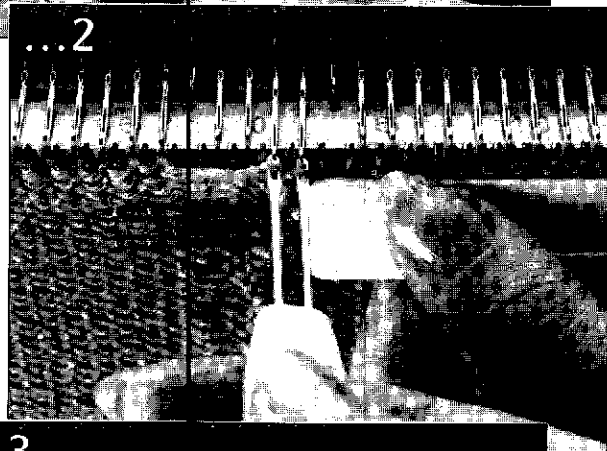
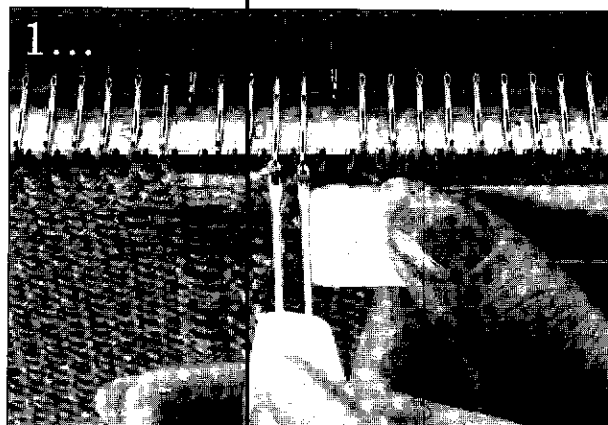
Push empty Ns from NWP to WP. Pick up a loop from the stitch below and transfer it on to the empty N. Cont in st st.

* Push 1 N at opposite end to carriage to HP on next 22 rows. Push 1 inside N at opposite end to carriage from HP to UWP on next 22 rows *.

COMpetition						Player's name and sex card	
Date	Time					Pack	S/S
Player A							
Player B							
Hole	Stroke & Run	Par	Score	9	M/F	Stroke	Score
1	463	4	8				6
2	411	4	8				5
3	372	4	12				12
4	119	3	19				18
5	247	3	10				10
6	254	4	10				14
7	258	4	14				14
8	370	4	4				4
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2874 34 Out							
SLOW PLAY							
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11	396	4	3				3
12	182	3	17				17
13	283	4	15				15
14	290	4	13				13
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16	337	4	1				11
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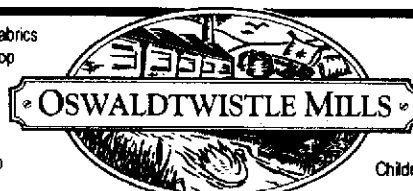
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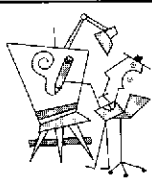
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